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THE ABORIGINAL RELICS CALLED "SINKERS" OR "PLUMMETS."

[Plate IV.]

The accompanying illustrations¹ convey an excellent idea of the relics generally described under the name of "sinkers" or "plummets." There are few archaeological collections in this country in which this class of objects is not well represented. The frequency with which they are found, their numbers, and their wide dispersal have secured for them, from archaeologists, no inconsiderable degree of attention.

While on the coast of California, the writer obtained from the Indians a direct and circumstantial account of their use. Before referring to this evidence, however, it will be well to notice briefly the explanations they have hitherto generally received at the hands of archaeologists. It needs but a glance at the literature of the subject to show that the problem of their uses has been by no means a simple one, since even the names bestowed upon them vary widely according to the diverse uses ascribed by different writers. They have been called sinkers, plummets, spinning-weights, sling-shots, ornaments, and bolas. As was to be expected from this variety of names and implied uses, the objects vary in shape and in details of

¹I am indebted to Prof. S. F. Baird, of the Smithsonian Institution, for the use of these cuts, which appear in Rau's "Prehistoric Fishing."

workmanship, as they do also in size and in the material of which they are composed. With all this variation of shape, size, and material, there is discernible, at least in a great number of these objects, a substantial agreement, sufficient to suggest a possible identity of origin and use.

The "sinkers" may be described in general as of an elongated, pear shape; they are sometimes more or less conical, with one or both ends truncated. Usually, though not always, they are symmetrical; some of them indeed are marvels of symmetric finish and fine polish. Occasionally they are made of a common kind of stone, as quartzite, but it is noticeable that a large number are made of stones not only hard to work and susceptible of receiving and retaining a fine polish, but of actual rarity in the localities where found, which latter fact would give them an intrinsic value, in aboriginal eyes, over and above that derived from their actual use. Specimens have been found made even of native copper and of iron ore. While most of them show no ornamentation aside from their symmetry and polish, some, especially from the Mississippi Valley, have one end fashioned into a human or an animal head.

In a considerable proportion of these specimens a groove is pecked around the extremity of the tapering end. Others, of globular shape, terminate in a blunt point which may, or may not, be constricted at one end into a slight knob; still others have a hole drilled near the tapering end. It has usually been assumed, and perhaps correctly, that these latter features are intended to facilitate suspension to a line, and this assumed purpose has influenced many archaeologists to consider them as weights to fishing-lines. In the case of many, perhaps all, of those which are perforated, there is but little doubt that this was actually their function. At all events the National Museum has specimens, both of stone and bone, derived from the Esquimaux of Alaska, which are actually attached to fishing-lines, thus proving their use beyond all doubt. By far the greater number which have come under my observation from California and the Mississippi Valley are not thus perforated, but are either grooved or plain. In speculating on their probable uses, archaeologists have not failed to notice that, while frequently these grooves are of sufficient depth to admit of a line being tied to the objects, in a considerable number the groove is too shallow to admit of their being so fastened, even when fine cord or silk is used; so that, even if it be assumed

that the deeply grooved specimens are weights to fishing-lines, there are still left a considerable number of specimens, the use of which cannot be thus explained. In the case of these latter, and in such as are neither grooved nor constricted into a knob, it has been supposed, by those who incline to view them as sinkers, that the line was passed around the tapering ends and along the sides of the object, and that they were thus slung to the line. Such is the explanation given by Dr. Rau,² who has succeeded in fastening them by the method described. Still it may be doubted if any practicable method can be devised which would render their suspension to a line, and their use in fishing, even reasonably safe. In the much used asphaltum employed as a cement, the southern-coast Californians had a ready method of fastening objects securely, and two specimens are mentioned by Putnam in vol. V, *Archæology*, Wheeler's Reports (p. 196) which retain not only the asphaltum attached to both ends, but also bits of twine embedded in the asphaltum; other specimens show impressions of cord in the asphaltum. Dr. Rau mentions similar specimens from California in the National Museum, one of which he figures in the work above cited (Fig. 4 of Plate IV.). This evidence furnishes satisfactory proof that the specimens in question were attached to cords, although, of course, it does not necessarily follow that the cords were fishing-lines.

As has been remarked by writers, the degree of finish many of these articles have received, and the beauty and rarity of many of the stones militate against the idea of their general employment as sinkers, in which capacity they would be peculiarly liable to loss, however they might be fastened. Commenting on this objection to their use as sinkers, Dr. Rau pertinently remarks that, by at least one people, the Esquimaux, stone and ivory sinkers are used which require no inconsiderable amount of skill and care in their manufacture. In this connection, however, it should not be forgotten that the Esquimaux have a peculiar fondness for carving and for decorative art. No doubt their taste and skill in this direction are due, in large measure, to the long period of confinement indoors they yearly endure, which permits, and indeed compels, the exercise of their ingenuity as a means to while away the time. As a result, nearly all the implements used by them, household and other, of however trivial

² *Prehistoric Fishing in Europe and North America*, 1884, p. 169.

value, receive a degree of ornamentation which other tribes are not at all capable of, or which only appears on their most durable and prized possessions. As noted above, too, the Esquimaux sinkers are perforated, usually at both ends, and so may be safely secured to the lines. Had the stones in question been generally designed for sinkers, it seems probable that they too would have been perforated, or at least sufficiently deeply grooved or knobbed to absolutely insure them from loss so long as the line did not break, especially as such security was attainable by the expenditure of very little more labor. In fact, there is one region where the chief and perhaps the sole use of a rude class of pendant-like objects seems to have been as sinkers, and an inspection of a number of specimens shows the grooves to be amply deep for secure attachment. This region is Florida. The specimens in question were obtained near Cape Sable, Florida, by Mr. Willcox, who has kindly submitted them for inspection. They were dug from shell-heaps near certain well-known fishing grounds. They are made of shell and limestone. It can be readily understood why the Florida Indians were compelled to the use of manufactured sinkers by the well-known general absence of beach pebbles and other stones on the peninsula. These Florida sinkers do not appear to correspond very closely to the objects under consideration. Some of them, it is true, approximate to the pear shape, but they are rudely finished, easily made, and probably had no great value in the eyes of their owners. Still, it must not be overlooked that, if employed as sinkers, as they probably were, their attachment to lines was effected by means of a groove instead of a perforation.

The fact that these objects are often found in considerable numbers far inland, away from regular fishing places, is also against the general application of the sinker theory. On the other hand, in the fact that about Salem they are most common along shore, Professor Putnam finds confirmation of this theory of their use. Possibly the well-known fact of the periodical congregation of tribes at the seashore, and the greater population, transient and otherwise, at the fishing grounds may, to some extent, account for the greater number of these relics, as indeed of most other classes of remains, at these points.

About Santa Barbara also they are more abundant than inland; but here the fact suggests a quite different explanation, viz.: that on the coast were the great stone manufactories where were turned out

stone implements of all sorts, not only for the use of the coast Indians but for barter with inland tribes. Their abundance about Santa Barbara, therefore, cannot be taken as decisive proof of their use as sinkers to fishing-lines. So good an authority as Dr. Rau, in his latest valuable contribution to archaeology—"Prehistoric Fishing"—while accepting the use of this class of stones as sinkers, frankly remarks that this "view does not exclude the possibility that some of them may have been differently used."

The use of these stones as plummets has not been generally accepted. Against this theory is the lack of a satisfactory method of suspension in many of them which so strongly militates against their employment as sinkers. An even stronger objection to the plummet theory is the statement made by Rau, that they are found in regions where there are no "monuments" and earthworks to require their use as plummets, as has been assumed to be the case in parts of the Mississippi Valley.

As to their employment as "sling-shots," a very large proportion are entirely too small and light to render this theory tenable for a moment.

Another possible use ascribed to these objects by Lubbock, Foster, and others is as the "bolas," a weapon supposed to be peculiar to the Patagonians. It is not probable that any tribes in the United States used this weapon; certainly its use was not general. Among some of the Esquimaux tribes a bolas is in use for killing geese. Even for this purpose many of the "sinkers" would be too small and light. Nor do the stones used by the Esquimaux for the bird bolas at all resemble the objects discussed in this paper.

The hypothesis of their use as "spinning-weights" seems to rest mainly upon their peculiar shape, though, with reference to their employment in this way, Professor Putnam remarks that "this supposition is rendered very probable by the fact that stone weights have been used in spinning, and from the statement (made to me, in conversation, by Dr. Palmer, of Washington, I think) that similar stones are still in use among the Indians of the Northwest." But as spinning-weights they would require a means of attachment which, as has been said, many of them lack entirely.

It will be noticed that the several uses ascribed to these stones are largely theoretical, and are based mainly on their supposed adaptability to the purposes assigned. In their consideration by

archæologists the guiding idea has been one of utility—that they were designed as implements for use in the economic or destructive arts. But, independent of the practical necessities of life, barbaric peoples are very greatly influenced by superstitions, and in the ceremonial observance of them require implements as well as forms. With reference to the possible use of these relics in this connection I find that Mr. Henderson, in his article in the *American Naturalist* for November, 1872, p. 648, while finally accepting the plummet theory, gives as one of six possible uses the following: "they might have been used as a sacred implement in the performance of some religious ceremony. This, like the preceding suspicion (*i. e.*, in playing some game), is only a possibility, there being no evidence whatever from which we are warranted in drawing such an inference." Though admitted to be but a guess, it is remarkable how accurate the guess turns out to be; for in this paragraph we have exactly the use of these plummet-like stones as explained by the Santa Barbara Indians. The moment the stones were shown to these Indians, and without leading questions from me, I was told that they were "medicine or sorcery stones" used by the medicine-men in making rain, in curing the sick, and in various ceremonies. The sorcerer arranged twenty of the stones, the proper number, in a circle, pushed them violently together, sprinkled water over the whole, when smoke issued from them. Evidently the Californian Indian sorcerers were not without pretensions in the way of legerdemain.

At San Buenaventura substantially the same account was received. Here it was said that twelve was the number required by the medicine-men, exclusive of a centre stone of a different character. The centre stone shown to me, called *Tu-caút*, is a flattish, round, beach-worn pebble of quartzite, unworked and stained black with iron. It was, as I was told, of peculiar power in rain making, and as evidence of the power inherent in it the Indian held it for a few moments tightly grasped in his hand, when moisture was visible on it—condensed by contact of the moist hand with its cool surface. The moisture was pointed to as visible evidence of its "rain-making power."

The use of the medicine-stones among the San Buenaventura Indians was as follows: The twelve sorcery stones (*má'-nuc-nu*) were arranged in a circle close together. In the centre was placed the *Tu-caút*: *chia* (the generic name for seed meal), together with down from the breast of the white goose, was then spread over the stones.

Red ochre (mā-nō'-smö) was then sprinkled over the whole. A dance was held around the pile, while three old men sang, keeping time with rattles. This or similar ceremonies was observed for curing the sick, bringing rain, putting out fires in the mountains, calling fish up the streams, when war was to be made, etc., etc.

Several other stones of various shapes were shown to me, some in their natural condition, as a piece of iron pyrites, another resembling a natural concretion; those of a third class were fashioned with care and were about four inches long, somewhat tapering in shape and encircled with several rings. To all these mysterious properties were assigned, and it is probable that many other kinds were formerly in use. As nearly as could be gathered, the pear-shaped "sinker" variety was considered the most efficient in sorcery.

Why the sorcery stones were given their peculiar shape it is not easy to understand, and the solution of this problem must be left to the final consideration of those more ingenious in such speculation than the writer. Perhaps some will discern in the peculiar form, and in the ring near the end, confirmation of a supposed phallic origin.

While for reasons above stated it seems permissible to doubt the general applicability of the sinker theory, it is by no means impossible that the original function of these stones may have been as sinkers. In the case of tribes which depended for their livelihood mainly upon fishing, it is not difficult to imagine that an important implement in constant use might gradually be clothed with mysterious powers, and that success in fishing might be attributed to its direct influence. Under the idea that it brought good luck, its owner might employ it, more or less exclusively, as an amulet. Its shape and peculiarities might then be copied by the medicine-men and used in sorcery, especially in giving good luck to the fishermen and in influencing the movements of fish in the rivers, after which these stones would gradually pass into the hands of neighboring tribes either through barter or by imitation. Their later possessors might know nothing of their origin; for them it would be enough to know that they were a protection from disease or that they would bring them luck in hunting, fishing, etc. In connection with the above speculative origin of the use of this class of objects as amulets and medicine-stones, Mr. Murdock relates a very interesting case in point among the Esquimaux of Point Barrow. He noticed that one of the Esquimaux, in all his hunting or fishing excursions on the ice,

wore, suspended about his neck, a large stone shaped like a sinker and weighing two pounds or more. When at home this sinker was always hung up in the hut. The Esquimaux told him that this was a "lucky stone," and so highly did he prize it that he could not be induced to part with it for any consideration. To its owner it had no other use than as an amulet. The real sinkers in use among these Esquimaux are generally made of ivory, and they are all much smaller and less weighty than this amulet. As among these Esquimaux many objects formerly owned by their deceased ancestors are employed as amulets, Mr. Murdock suggests, as the possible origin for this particular one, that it was originally a true sinker, and, having been handed down to its present owner, it became invested with a new value and a new use. Assuming that the use of these stones as amulets is a secondary one, it would eventually follow that the groove, having no longer a special function, would either disappear entirely, as it appears to have done in many specimens, or be only slightly indicated, as is the case in many others. In other cases still the stone would retain its archaic form, and these, perhaps, would be considered the most potent of all in sorcery practices. Whether or not the above hypothesis, concerning the shape of the medicine-stones, be sound or not, it is certain that, if we have any right to assume that similar stones, found elsewhere, have had a similar use, the significance of their peculiar shape is a legitimate subject for speculation.

On calling the attention of an Indian to the ring pecked near the extremity of one of the "medicine-stones," he stated that he did not know its purpose, but that the stones so encircled were considered to be more potent than the others. In reply to my question, why such a stone could not be used as a sinker to a fishing-line, a Santa Barbara Indian replied that he never saw one used in this way, and added, of his own accord, "why should we make stones like that when the beach supplies sinkers in abundance; our sinkers were beach stones, and when one was lost we picked up another."

A similar statement, as to their non-use as sinkers, was made by a San Buenaventura Indian, who told me that he did not know the use of the groove, but that on one occasion he saw a medicine-man suspend one of the stones from the handle of an ordinary open-work basket, then fill it with water, and yet not a drop escaped. In this suggestion we have a possible explanation of a secondary use of the

groove. Those with sufficiently deep grooves may have been suspended from poles or otherwise in some of their ceremonies, or possibly even worn about the person, not exactly as ornaments, as suggested by Mr. Henderson, but as amulets for protection in battle or from disease, for success in hunting, etc.

In view of the foregoing evidence it is perhaps safe to conclude that, for the Santa Barbara Indians at least, the so-called "plummets" and "sinkers" were in reality "medicine-stones," and it may be doubted if among them, in later times at least, they had any other use.

The employment of stones to heal the sick, and in sorcery practices generally, involves no new idea. Probably there is no part of the world where they are not or have not been so employed. Even among civilized communities, especially in the far East, in Scotland, and even in our own Southern States, medicine-stones have acquired great repute in the cure of disease. Many of these stones derived their supposed virtues from their curious shape or color, or from their rarity. Every archaeologist recalls the superstition of the "elf shots"—arrowheads supposed to have been shot by fairies at cattle, and hence employed in various bovine diseases. Among the North American Indians may be found many interesting beliefs and superstitions regarding stones and their employment for various purposes partaking of a religious or superstitious character. Stone fetiches and amulets are certainly very common among them. But while this is true the question may be asked, Does the employment by the Santa Barbara Indians of the class of stones described above prove that they had a similar use elsewhere, as in the Mississippi Valley and on the East Coast? It would of course be unsafe to assert anything of the sort. Nevertheless, it being definitely ascertained that an implement is used for a certain purpose by a certain tribe, the fact may be taken as an excellent guide in working out the problem of the use of the same or similar implements elsewhere. Such information affords a sound working hypothesis. If it be not probable, that a given article may possess a similar origin and use elsewhere than where observed, it is always possible. In the present case it must remain for archaeologists to determine how far the foregoing explanation of the use of these stones by the Santa Barbara Indians is applicable elsewhere. The general and often minute resemblances of these objects wherever found, and the fact that superstitions precisely similar in nature to those existing among

the Santa Barbara Indians exist among all Indians, would tend to give a certain weight to the wide application of their employment as sorcery stones. Their employment in sorcery accords with their various peculiarities better, perhaps, than any other of their supposed uses. Objects so important would be sure to receive, as a rule, great care in their manufacture and finish. The qualities of beauty and rarity, which many of these stones possess, would also tend to their selection for this purpose; the latter attribute, from the mystery sure to be ascribed to their origin by the imaginative Indian, would greatly enhance their supposed potency.

In referring to the relics, as above, it was necessary to speak of them as though they belonged to a definite class with well circumscribed boundaries. This is hardly the case, although it is true that the class is moderately well defined, and few archaeologists are likely to be in doubt as to what the so-called "sinkers" or medicine-stones are really like. Nevertheless, as in so many other classes of archaeological objects, the boundaries limiting these relics cannot be defined with precision. The weight of the medicine-stones of the Santa Barbara Indians is a matter of ounces not pounds, and Professor Putnam is undoubtedly correct in considering that the larger objects, more or less closely resembling the "plummets" in shape, are really pestles. We have here, what is very common in archaeology, a class of objects distinct enough in their typical form, passing by insensible stages into a second equally distinct class. The transition forms are the ones that puzzle the archaeologist, as they do the naturalist, to name and to class. In the present instance it is perhaps impossible to tell where the "medicine-stones" end and the class of smaller pestles begins. Yet, omitting the doubtful specimens, there remain a large number of either class concerning the identity of which there can be no doubt.

In a foot-note to Mr. Henderson's paper above cited, Professor Putnam says, in reference to the variation of these objects in size and shape, "For my own part I have, for some time, considered them as representing, to a greater or less extent, according to size, material, shape, and finish, 1st, Pestles; 2nd, Sinkers; 3rd, Spinning-weights; 4th, Ornaments." His third and fourth classes, with perhaps the smaller, lighter, and better finished of the second, would probably come into the class treated of by me in this paper as medicine-stones.

W. H. HENSHAW.

THE LOST MOSAICS OF RAVENNA.

Important works have been devoted during the last few years to the mosaics of Ravenna,¹ and it is not my intention to dwell, here at least, on a subject which may appear to have been exhausted. My object in the present essay is to restore, with the help of evidence given in early writers, a series of monuments long since destroyed, and which our immediate predecessors have not sufficiently regarded. This additional information makes it possible to follow with more precision than heretofore the progress of art in this really unique city, which holds the same position for the Christian art of the fifth and sixth centuries that Pompei does for the pagan art of the first century.

CATHEDRAL OF S. URSUS.—St. Ursus built and decorated the church which bears his name (379–396). He covered its walls with precious stones, its vault with mosaics representing various figures: “Ipse eam suis temporibus fundavit et Deo juvante usque ad effectum perduxit. Lapidibus pretiosissimis parietibus (sic) circumdedit, super totius templi testudinem tessellis variis diversas figuras composuit.”²

At the beginning of the twelfth century a new tribune and a new mosaic are spoken of; an inscription fixes the date of these works, 1112.

Hoc opus est factum post partum Virginis actum

Anno milleno centeno post duodeno.

Still it is not known with certainty whether this mosaic was an entirely new one or only a restoration. Rossi has adopted the

¹ Rahn, *Ravenna. Eine Kunstgeschichtliche Studie.* Leipzig, 1869. (Extract from the *Jahrbücher für Kunstrwissenschaft.*)

J. P. Richter. *Die Mosaiken von Ravenna.* Vienna, 1878. Cf. my review in the *Revue Critique*, 1878, t. II., pp. 310–318.

² Agnelli *Liber Pontificalis*: apud Muratori, *Scriptores*, t. II., 1, p. 51; and Pertz, *Monumenta Germaniae Historica*, saec. VI.–IX., pp. 265–391. Agnellus was the biographer of the Archbishops of Ravenna, and wrote about the year 839. Cf. Berti, *Sull'antico duomo di Ravenna.* Ravenna, 1880, p. 12, sqq.

second of these opinions, which has, however, few advocates. Two hundred years later the nave also was repaired, and even entirely made over if we are to believe the historian: ³ "Circa Annos Domini MCCCXIV de mense Augusti tempore Domini Raynaldi Archiepiscopi constructa est de novo tota navis Ecclesiae Ursianae." ⁴ The mosaics of the apse remained until the middle of the last century, when the ancient basilica was demolished and replaced by a rococo edifice (1734-1745). ⁵ Fortunately we have of them several good descriptions and even some plates. ⁶ More than this, several fragments of this interesting work escaped the vandals who committed so much havoc in the name of good taste. They are now in the chapel of the Archbishop's palace, where with singular carelessness Mess. Crowe and Cavalcaselle have confounded them with the mosaics of the sixth century which cover the vault of this chapel. ⁷ These fragments consist of two medallions with saints, and a figure of the Virgin represented standing with her arms extended in the same attitude as the *orante* of the catacombs.

STA. AGATA MAGGIORE.—Girolamo Rossi relates, that the basilica of Saint Agatha was finished under Archbishop Exuperantius, the immediate successor of St. Ursus, whose death he places in 418. ⁸ His opinion was adopted by Fabri, ⁹ and by Ciampini. ¹⁰

We know to-day that the successor of St. Ursus was St. Peter the Spaniard (396-425). A monogram, which Zirardini, the author of *Antichi Edifizi profani di Ravenna*, reads "Petrus Episcopus," completes the proof that under this prelate, and not under Exuperantius

³ "Tametsi quae graeca aliquot locis apposita sunt signa, neque in usu tum versabantur apud nos, suadere haud difficile possunt, restituisse Hieriniam potius veterem picturam, quam omnino novam instituisse: cum verisimile etiam sit tot saeculorum cursu insigni ornatu eam nequaquam testudinem destitutam." (Rubeus, *Historiarum Ravennatum, libri decem*. Venice, ed. of 1589, p. 318).

⁴ Muratori, *Scriptores*, t. II., I., p. 210.

⁵ *Hist. Rav.* p. 318. Fabri, *Le sagre memorie di Ravenna antica*. Venice, 1664, pp. 2-3.

⁶ Buonamici, *Metropolitana di Ravenna*. Bologna, 1748-1752. Beltrami, *Il forestiere istruito delle cose notabili della città di Ravenna*, 1791, p. 9. Spreti, *Compendio storico dell'Arte di comporre i musici*. Ravenna, 1804, p. 81.

⁷ *Geschichte der Italienischen Malerei*, t. I., p. 27.

⁸ *Hist. Raven.*, p. 90.

⁹ *Le sagre memorie di Ravenna antica*. Venice, 1664, p. 62.

¹⁰ *Vetera Monumenta*, t. I., p. 184. Ciampini makes use of a singular expression: "in fronte habet absidem seu tribunum."

(425-432), the consecration of the basilica took place.¹¹ In the apse of this church was formerly seen a mosaic which is now known to us only from the engraving in Ciampini, "for it fell down on the 11th of April, 1688, in consequence of an earthquake."¹² We possess no early indication of the period to which this mosaic belongs, and its content does not throw any light upon this question. The whole composition consists of Christ between two Archangels. The Saviour is seated on a throne of rather heavy construction, which is covered with precious stones. In his left hand he holds a volume; his right is slightly raised, as if in the act of expounding. His cruciform nimbus is adorned with precious stones. On either side of him stands an Archangel holding a "baculus." They also have the nimbus, but it is plain. From the ground spring up large flowers, among which lilies are to be recognized.

Ciampini uses the following arguments to sustain his theory, that the mosaic is contemporary with the building of the Church: the cruciform nimbus, the gemmed throne, the "baculus" of the archangels, and, finally, the presence, on the garments, of those curious letters for which no explanation has ever been given. It is hardly necessary to remark that all these distinguishing traits are met with in works of a much later date, for example, in the mosaic of Sta. Prassede at Rome, and that they consequently prove nothing at all. Furthermore, at the beginning of the fifth century, that is, at the time when the chefs d'œuvre of the mausoleum of Galla Placidia, of the Baptistry of the Orthodox, and of other sanctuaries were not yet in existence, the presence of attributes of so precise a character as the cruciform and gemmed nimbus, the throne also gemmed, the "baculus" of the archangels, might certainly surprise us. These attributes rather create a presumption against the antiquity of the work, which is in reality not at all distinguished from those of the seventh, eighth, and ninth century, or even from those of the middle-ages.¹³ It may be added that the flowers are exactly the same as those at St. Apollinare Nuovo and other later churches.

¹¹ Beltrami, *Il forestiere istruito*, etc., p. 47.

¹² Beltrami, p. 48.

¹³ In Ciampini's engraving the mosaic is in the form of a pointed arch, but we will not lay any stress upon this peculiarity, as it probably proceeded from a license of Ciampini's engraver.

The disappearance of the original monument and the complete absence of early texts make it our duty not to be hasty in assigning a date to the mosaic of Saint Agatha. The early historians of Ravenna,—Rossi, Fabri, and others,—did not come to any decision on this delicate point: let us imitate their reserve. If the mosaic bore the date attributed to it by Ciampini, it would have been the most ancient existing mosaic in their city, and they would not have failed to study it carefully. Their silence is unfavorable to these pretensions to a great antiquity.

BASILICA OF S. LORENZO, AT CAESAREA.—Lauricius, the chamberlain of Honorius (395–423), caused to be built at Caesarea the basilica of S. Lorenzo,¹⁴ in one of whose chapels, dedicated to SS. Gervasius and Protasius, he prepared for himself a sumptuous mausoleum. According to an ancient inscription the consecration of the building took place in 435; and it existed until 1553, when it was demolished to make room for the fortifications projected by Pius IV.

This basilica was adorned with magnificent gold mosaics and incrustations of rare marbles.¹⁵ One of these mosaics represented, according to Agnellus,¹⁶ three children, who are probably the three youths in the fiery furnace, a subject frequently treated in the paintings of the catacombs and the sculptures of the sarcophagi, but no example of which had yet been met with in the wall-decorations of the basilicas.

S. GIOVANNI EVANGELISTA.—The Church of Saint John the Evangelist is one of the most important erections of the Empress Galla Placidia. It owes its origin to a vow made by this princess during a tempest in which she came near losing her life.

The author of the *Liber Pontificalis* of Ravenna tells us of the circumstances of this vow, at the same time that he describes the building raised to the Apostle St. John, the protector of the princess.

¹⁴ St. Augustine, cited by Von Quast (p. 3), says that there existed a Basilica in this place before 412. It is impossible for us to decide whether Lauricius added another, or whether he simply restored the preëxisting edifice.

¹⁵ "Sepultusque est in monasterio S. Gervasii et Protasii, juxta . . . ecclesiam (S. Laurentii) mirabiliter decoratam musiva aurea, et diversarum lapidum genera, singulaque metalla parietibus juncta." (Agnelli *Liber Pontificalis*, in vita S. Johannis, ed. Bacchini, t. I., p. 264. Pertz, p. 299.)

¹⁶ "Antequam in cubiculum arcae ingrediaris manu dextera aspexeris juxta quod effigies trium puerorum musivo depictae (musive depicta, Pertz) sunt." (loc. cit.)

His narration is all the more interesting because almost nothing remains of the work which he had before his eyes. "Galla Placidia . . . aedificavit . . . ecclesiam S. Johannis Evangelistae. Cum esset angustiosa per discrimina maris gradiens, orta procella, carina quasante a fluctibus, putans mergi in profundum, Deo votum vovit de apostoli ecclesia. Liberata est a furia maris. Et infra tribunam ipsius Ecclesiae super capita Imperatorum et Augustarum legitur ita: *confirma hoc, Deus, quod operatus es in nobis a templo tuo Hierusalem tibi offerent Reges munera.* Et desuper alium versum invenies sic legentem; *Sancto ac beatissimo apostolo Johanni Evangelistae Galla Placidia Augusta cum filio suo Placido Valentiniano Augusto, et filia sua Justa Grata Honoria Augusta, liberationis periculum (sic) maris votum solventes.*"¹⁷

Historians place the building of this edifice in the year 425, when Valentinian was named Caesar. The time of the destruction of its mosaics is unknown. Girolamo Rossi, whose work appeared in 1572 (2d edition, 1589), seems still to have seen them, as he describes them minutely, though it is possible that he copied the description given of them in an early chronicle, published by Muratori.¹⁸

Of the manuscripts of this chronicle, that which is in the Library of Ravenna (No. 138, ord. b., letter o.) even contains a miniature which may well have been inspired by the mosaics of Placidia. We see there (fol. 11 vo.) two vessels, each containing three crowned figures and two nimbed saints, one rowing and the other managing the sails (or rather the same saint represented twice). This is evidently the tempest scene. The title of this manuscript, the orthography of which differs considerably from that of the manuscript of Modena published by Muratori, is "Incipit tractatus hedificationis et constructionis ecclesie S. Johannis Evangeliste de Ravenna, facta per serene memorie Galam Placidiam Augustam, filiam Theodosii Augusti imperatoris."

Rossi's description is so confused that it is impossible to determine the situation given to the mosaic. So far as may be judged, there were on the arch of the tribune (or perhaps on the band of the concha) five emperors, whose names are inscribed by the side of each one, as follows: "D. Constantinus. D. Theodosius. D. Arcadius.

¹⁷ Agnelli *Lib. Pont.*, in vita S. Johannis, c. VI. Pertz, p. 307. Apud Muratori, *Scriptores*, t. II., p. 68.

¹⁸ *Scriptores*, t. I., 2, p. 567.

D. Honorius. Theodosius nep." On the left were "D. Valentinianus. D. Gratianus. D. Constantius. Gratianus nep. Joannes nep."¹⁹

The following inscription related to all these princes: "Galla Placidia pro se et iis omnibus votum solvit." This one also concerned the princes and princesses of whom we shall speak: "Confirma hoc Deus quod operatus es in nobis a templo sancto tuo, quod est in Hierusalem tibi offerent reges munera."²⁰

The princes and princesses represented "circa subsellia" were, on the right, Theodosius and Eudocia; and, on the left, Arcadius and Eudoxia Aug.²¹ If we were to admit that the portraits of the emperors adorned the opening of the hemispherical vault, it would be necessary to suppose that the latter portraits were placed in a horizontal position above the seats in the choir. In the centre of the vault was depicted God the Father, seated on a throne and surrounded by twelve sealed books; by his side was this inscription: "Sanctissimo ac beatissimo Apostolo Joanni Evangelistae Galla Placidia Augusta cum suo filio Placido Valentiniano Augusto, et filia sua Justa Grata Honoria Augusta liberationis maris votum solvit."²²

Christ held in his hand a book on which this sentence was read: "Beati misericordes, quoniam miserebitur Deus . . ."²³ Another scene represented God delivering a volume to St. John the Evangelist, whose name was written below him "Sanctus Joannes Evangelista."²⁴ The Creator was doubtless figured by a hand appearing from the clouds. Then followed the sea with two tempest-tossed

¹⁹ "Aderant quoque Constantii, Valentiniani, Gratiani, et ceterorum ejus familiae Augustorum imagines: iisque erat inscriptum: *Galla Placidia* . . . Erant autem hae imagines in arcu testudinis ad dexteram quinque, quibus sic erat adscriptum: *D. Constantinus* . . ."

²⁰ "Augustorum Augustarumque imaginibus sic erat inscriptum: *Confirma hoc Deus* . . ."

²¹ "Circa subsellia vero ad dextram in extrema parte Dn. Theodosius et Dn. Eudocia, ad levam Dn. Arcadius et Dn. Eudoxia Aug."

²² "In testudinis templi medio, Dei imago erat pulcherrima, sedentis in solio toto templo admodum refulgens, duodecimque divinis libris, undique obsignatis, circumsepta; ab ea, quamcumque in partem templi quis respiceret, inspectabatur: cui sic erat inscriptum: *Sanctissimo* . . ." This representation of God is rather abnormal at the beginning of the fifth century: there is but little doubt that the writer wished to refer to Christ.

²³ "Ipse Christus Deus apertum in manu habebat librum, in quo sic scriptum erat: *Beati* . . ."

²⁴ "Videbatur autem in majestate Deus libellum Joanni Evangelistae porrigens cui erat subscriptum: *Sanctus* . . ."

vessels, in one of which was St. John succoring Galla Placidia, and finally the seven candlesticks and other symbols of the Apocalypse.²⁵

PORTRAIT OF THE ARCHBISHOP ST. PETER.—Galla Placidia caused to be made a mosaic likeness of the Archbishop St. Peter, for whom she felt a very great veneration. This portrait was not a mere "imago clypeata," but an official portrait in the real sense of the word, representing the person, not only with his attributes, but also in the performance of the most important acts of his ministry. It decorated the apse of the Church of St. John the Evangelist. Agnellus describes it as follows in his biography of St. Peter: "Et infra ecclesiam B. Joannis Evangelistae jussit Galla Placidia pro illius sanctitate ejus effigiem tessellis exornari in pariete tribunali post tergum Pontificis supra sedem ubi Pontifex sedet. Quae effigies ita [est] facta, prolixam habens barbam, extensis manibus quasi missas canit, et hostia veluti super altare posita est, et ecce Angelus Domini in aspectu altaris illius orationes suscipiens est depictus."²⁶

S. ANDREA MAGGIORE.—St. Peter Chrysologos (439-449) raised in honor of the apostle St. Andrew, near the "Ursiana aedes," a church which the chronicler calls magnificent, although it was sustained by wooden columns, replaced a hundred and fifteen years later by columns of Levantine marble. The portrait of the saint was placed over the door. The following verses, given by Agnellus, will serve as a commentary on it:

"Aut lux hic nata est aut capta hic libera regnat
Lex est ante venit cœli decus unde modernum"

"Divo etiam Andreæ Apostolo juxta Ursianam aedem haud procul ab Posterula, quam Vincilionis appellant, aedificavit egregium templum, ligneis tamen columnis suffultum, supra valvas, ejus imago,

²⁵ "Hinc atque inde mare vitreum, in quo duæ naves turbulenta tempestate, et ventorum impetu agitatae; in altera divus Joannes Placidiae opem ferens, aderat, septemque candelabra, et nonnulla praeterea ex iis, quae in Apocalypsi describuntur, mysteria:"

If the text of Rossi were taken literally, it would follow that the candlesticks and the symbols were contained in one of the vessels, but this explanation is inadmissible: these objects evidently occupied a separate position. The other symbols taken from the Apocalypse were, doubtless, the mystic lamb, the book sealed with the seven seals, etc.

²⁶ Agnelli *Lib. Pont.*, ed. Bacc., t. I., p. 232; Muratori, *Scrip.*, Cap. IV., p. 57; Pertz, p. 291.

emblematico, vermiculatoque opere conspicietur, his adjectis carminibus. . . *Aut lux. . .*"²⁷

I am not acquainted with the period of the destruction of this mosaic. Rossi informs us that the inscription was "interrupta ob antiquitatem et concisa," and he uses, in speaking of the mosaic, the imperfect indicative, which tends to prove that it was no longer in existence at his time. Fabri, who wrote about a hundred years later, is more explicit; he says, "vedevasi già a mosaico l'effigie del santo fondatore."²⁸

CHAPEL OF S. ANDREA, (439-449).—"(Petrus Chrysologus) fecit . . . monasterium S. Andreae Apostoli; suaque effigies super valvas ejusdem monasterii est inferius tessellis depicta."

It is in these terms that Agnellus²⁹ mentions the execution of this mosaic portrait; but his testimony, apparently so clear, occasions grave difficulties. In the first place, he has forgotten to tell us whether the Archbishop Peter himself caused his portrait to be made, which question it would be premature to decide either one way or the other. In the second place, the modern editor, founding his opinion on the style of the verses inscribed in this chapel, thinks that it has to do, not with Peter the elder, but with Peter the younger.³⁰ It is evident that, in view of such uncertainty, it would be rash to assign one date more than the other to this portrait of the Chapel of St. Andrew.

BASILICA PETRIANA.—The Basilica Petriana, one of the marvels of Ravenna, was founded by an archbishop of the name of St. Peter. If we regard his title of "Antistes," it must have been St. Peter the Spaniard, who was bishop from 396 to 425.³¹ If, on the contrary, we try to determine his position by means of the mention which Agnellus makes of his successor, Neo, it was St. Peter Chrysologus (439-449).

²⁷ Rubeus, *Hist. Raven.*, pp. 105-106 from Agnellus. Cf. Mai, *Vet. Script.* t. v., p. 112, where interesting various readings of this inscription are given.

²⁸ *Le sagre memorie di Ravenna*, 1664, p. 80.

²⁹ Muratori, *Scriptores*, t. II., 1, p. 83. Pertz, p. 313.

³⁰ Agnelli *Liber Pontificalis*, ed. Bacchini, Modena, 1708, t. I., p. 329. Cf. Muratori, *Scriptores*, t. II., 1, p. 79.

³¹ Neo chose this basilica for his place of burial; his image, executed in mosaic, was to be seen in the vault of the edifice: "Sepultus in D. Petri, quod extruxerat, in cujus testudine ipsius imago emblematicè picta videbatur, cui esse erat inscriptum: Dominus Neon senecat nobis." Rubeus, *Hist. Raven.*, p. 110.

This prelate, whoever he may have been, had not time to finish the building, the decoration of which seems to be due to Neo (449-452). It was remarkable for a profusion of costly marbles and mosaics. Under John V., the thirty-first archbishop according to Muratori, the thirty-fifth according to Tarlazzi,³² an earthquake utterly overthrew this basilica (607-613). Astolphus resolved to raise it from its ruins, but was not able completely to carry out this undertaking.

The following are the passages in the *Liber Pontificalis* of Agnellus, relating to the basilica Petriana. "(Petrus Antistes XVII) fundator Ecclesiae Petrianae muros per circuitum aedificans, sed nondum omnia complens. Nulla ecclesia in aedificio major fuit similis illa, neque in longitudine, nec in altitudine, et valde exornata fuit de pretiosis lapidibus et tessellis variis decorata, et valde locupletata in auro, et argento, et vaseculis sacris quibus (sic) ipse fieri jussit."³³ "(Neon XVIII) aedificator autem fuit superscriptae Ecclesiae Petrianae, ejus funditus aliquam partem Antecessor construxerat, unde necesse erat, successores antecessoris opus implere. Dehinc fuerant omnia postquam constructa aedificia et sartatecta templi innovata sunt, variis coloribus depingere fecit."³⁴ "Johannes V., (XXXIX). Istius temporibus Ecclesia Petriana cecidit terraemotu post expleta solennia missarum die Dominico."³⁵ "(Astolphus) ecclesiam Petrianam, quae funditus eversa est per terraemotum, sponte aedificare voluit, et pyramides per in gyrum crexit columnas statuit quae manent usque nunc, sed non consummavit."³⁶

PORTRAITS OF THEODORIC AT PAVIA AND AT RAVENNA (VI CENT.)—Agnellus has left a description of two mosaics of the greatest interest, which were, one at Pavia, and the other in the capital of the Exarchate. The one at Pavia contained an equestrian portrait of Theodoric, a kind of representation of which there is no other example in mosaic, unless it be admitted that the apse-painting of S. Giorgio in Velabro, at Rome, (St. George by the side of his horse), is a copy of the early mosaic of this church. This image was "in cameris tribunalis," that

³² Tarlazzi, *Memorie Sacre di Ravenna*, p. 103.

³³ In vita S. Petri, c. I.; apud Muratori, *Scriptores*, t. I., p. 56. Pertz, p. 239.

³⁴ In vita Neonis: *ibid.*, p. 58. Ed. Bacchini, t. I., p. 237. Pertz, p. 292.

³⁵ In vita Johannis: *ibid.*, p. 170. Pertz, p. 376.

³⁶ In vita Sergii: *ibid.*, p. 173. Pertz, p. 378.

is to say in all probability, as M. W. Schmidt has remarked,³⁷ in the place where justice was administered.³⁸ In fact, a document of the year 908, published by Muratori,³⁹ mentions precisely this tribunal of Pavia attributed to Theodoric: "dum in Dei nomine, civitate Pavia, in sacro Palatio, hubi domūs Berengarius preerat in laubiam majorem ubi sub Teuderico dicitur in judicio resederet Johannes . . ." In the second mosaic the great monarch, holding in one hand a lance and in the other a shield, was placed between two figures. One of these, that next to the shield, personified Rome, which owed to Theodoric its new splendor: it bore a helmet and was armed with a javelin. The second figure, Ravenna, advanced towards its victor, its right foot resting on the sea, and its left on dry land.⁴⁰

STA. MARIA MAGGIORE.—Archbishop Ecclesius (521-534) erected this church, it is thought, shortly after his return from Constantinople. He is also the author of the mosaics which adorned its façade and tribune. In the vault of the latter was a figure of the Virgin, whose beauty Agnellus already praises.⁴¹ Although this chronicler does not speak expressly of the nature of these ornaments, it is nevertheless certain that they were in mosaic. This results from the words of Girolamo Rossi, who was able to see them: "In ejus. templi testudine D. Mariae Virginis imaginem, tanta artificis

³⁷ *Jahrbücher für Kunstwissenschaft*, 1873, p. 3.

³⁸ In vita Petri Senioris, c. II., apud Muratori et Pertz.

³⁹ *Antiq. Ital. medii ævi*, t. II., p. 933.

⁴⁰ "Anno quinto Justini II. Imperatoris pestilentia bovum, et interitus ubique fuit; post vero depredata a Langobardis Tuscia, obsiderunt Ticinum, quae civitas Pavia dicitur, ubi et Theodoricus Palatium struxit et ejus imaginem sedentem super equum in Tribunalis cameris tessellis ornatae bene conspexi. Hic autem similis fuit in isto palatio, quod ipse aedificavit, in tribunale triclinii, quod vocatur ad mare supra portam, et in fronte Regiae quae dicitur ad Calchi istius civitatis, ubi prima porta palatii fuit in loco qui vocatur Sicrestum, ubi Ecclesia Salvatoris esse videtur. In pinnaulo ipsius loci fuit Theodorici effigies, mire tessellis ornata, dextera manu lanceam tenens, sinistra clypeum, lorica indutus. Contra clypeum Roma tessellis ornata instabat cum hasta et galea, unde vexo telum tenensque fuit: Ravenna tessellis figurata pedem dextrum super mare, sinistrum super terram ad Regem properans. Misera undique invidia passa!" (Agnelli *Lib. Pont.* apud Muratori, t. II. Pertz, p. 337-38.)

⁴¹ "Hic pontifex in suo proprietatis jure aedificavit ecclesiam Sanctae et semper Virginis intemeratae Mariae, quam cernitis, mira magnitudine cameram Tribunalis et frontem ex auro ornatum, et in ipsa Tribunalis camerae effigies S. Dei genitricis cui similem nunquam potuit humanus oculus conspiceret," (*Lib. Pont.*) Pertz, p. 318.

eruditione, opere vermiculato, pictam fuisse fertur, ut nihil pulchrius, et similis extaret. Ad ejus pedes haec carmina legebantur.

Virginis aula micat Christusque cepit ab astris
Nuncius e coelis angelus ante fuit
Mysterium verbi genitrix et virgo perennis
Auctorisque sui facta parens Domini
Vera magi claudi coeci mors vita fatentur
Culina sacra Deo dedicat Ecclesius.

Anno MDL sede ob Pauli Tertii Pont. Max., obitum vacante, pulcherrimam eam, de qua supra diximus, imaginem D. Virginis Matris, et carmina una cum aurea pene testudine, ruina ingenti ac damno corruisse vidimus."⁴²

The same church contained, also, the image of Ecclesius offering to the Virgin and her Son the building which he had erected: the prelate was depicted as about forty years of age. The portrait survived, by several years at least, the rest of the mosaic. Fabri is mistaken in speaking of it as destroyed at the same time, for it appears clearly from Girolamo Rossi's account that in 1589 it was only threatened with destruction, but had not yet fallen.⁴³

It is thought that Archbishop Peter IV. (569-574) also caused works to be executed in this church. In fact the following inscription was read in the mosaic:

Salvo Dñ. Papa N. Petro
Laurentius V. R. Subdiaconus S. R. E.
Praepositus fabricae hujus votum solvit.⁴⁴

S. APOLLINARE NUOVO; PORTRAIT OF S. AGNELLUS.—The chronicler, Agnellus, mentions, already in the ninth century, this portrait and that of Justinian; and the way in which he refers to them makes it appear certain that they were executed by order of the archbishop himself. It is in the biography of the latter that the reference is made, and by relating his portrait to that of Justinian the chronicler can only have had in mind to mark their common

⁴² *Hist. Rav.*, p. 153; *ibid.*, p. 154.

⁴³ "Ejusdem imago templum D. Mariae Virgini, ac infanti Christo Deo offerentis, in D. Mariae Majoris cernitur, opere picta vermiculato, annos referens circiter quadraginta, sed ita corrupta ut nisi eorum, qui praesunt, liberalitas latius pateat, paucis abhinc annis penitus collapsura sit." *Hist. Rav.*, p. 154.

⁴⁴ Fabri, *Le sagre memorie*, p. 254.

origin.⁴⁵ These portraits were on the inner wall of the façade, above the door. Girolamo Rossi was able still to see them, but remarks that their preservation was defective.⁴⁶ In the time of Fabri (1664) the portrait of Agnellus had already disappeared.⁴⁷

The image of Justinian, the only one remaining, was placed a few years ago, in the last chapel on the left of the church, in a very badly lighted place, whatever may be asserted to the contrary in the inscription on a marble slab, recording its removal in 1863. The great emperor is represented in a front view at half-length (perhaps originally the portrait gave the full figure). It is certain that the sceptre which he held has disappeared. The crown rests upon his brow; over his shoulders is thrown a violet mantle which leaves his right arm uncovered. A broad nimbus, encrusted with mother-of-pearl, indicates his rank, as also does the crown. The posture is very simple, and even has a certain stiffness. As to the head, with brown outlines, and rather small in proportion to the body, the details cannot be clearly made out on account of the bad light in which the mosaic is placed: it is, for example, impossible to tell whether or not Justinian had a beard. All that can be affirmed is, that he has a round chin and rather a full face, and that, as regards character and life, this portrait is far behind that of S. Vitale. Above the nimbus is traced in large letters the name of the emperor:

IVSTINIAN ♡.

According to Fabri the original inscription was D. N. JUSTINIANUS IMPERATOR.⁴⁸

⁴⁵ "In ipsius fronte intrinsecus si aspexeritis Justiniani Augusti effigiem reperietis, et Agnelli Pontificis auratis decoratam tessellis." (*Lib. Pont.* in Vita S. Agnelli, ap. Muratori, *Script.* t. II., 1, p. 113: Pertz, p. 335).

⁴⁶ "Inter quas (imagines) etiam supra portam, egredientibus, laeva, imago Justiniani Caesaris videtur, dextra, Agnelli; quae ruinam ita minantur, ut arbitremur, paucos annos superfuturas." (*Hist. Rav.*, ed. 1589, p. 170).

⁴⁷ "... stà l'effigie dell' Imperator Giustiniano lavorata a mosaico, opera di molti secoli, e degnissima però di esser veduta, sotto la quale leggesi il suo nome. D. N. Justinianus imperator. Stà l'Imperatore con uno scetno in mano, nella cui sommità è una croce nella forma medesima, che si vede nelle medaglie antiche; e fu fatta dipingervi dall' arcivescovo S. Agnello . . . e così anche a man sinistra stava quella del medesimo S. Agnello, che nel lungo corso di tanti secoli è rovinata." (*Le sagre memorie*, p. 126).

⁴⁸ This portrait has been photographed by Ricci, of Ravenna, Cat. No. 153.

BASILICA OF S. STEFANO.—S. Maximianus (546–556) raised in honor of St. Stephen, near the “Posterula Ovilionis,” a church of great size, and decorated it in the most brilliant manner. He dedicated it on the 11th of December, 550.⁴⁹ His portrait in mosaic was placed in the “concha” of the apse (in cameris tribunae); even the circumference of this part of the edifice was decorated with enamelled cubes.⁵⁰ At the summit of the arch was a metrical inscription, which tells us that the building of the edifice lasted only eleven months.

To the basilica itself the same prelate added two small chapels.⁵¹ These also were decorated with new gilt cubes, mixed with others of different kinds and fixed in the lime.⁵² In this passage of Agnellus we notice the very singular expression “novis tessellis auratis.” This would lead us to suppose that gilt cubes which had already been used were usually employed, as in the present case he honors with special mention the use of new cubes. But this hypothesis, which would be comprehensible if it were applied to marble cubes coming from antique edifices, becomes improbable as soon as it is applied to gold mosaics. It was Christianity, not pagan antiquity, which made the greatest use of them; and it is not admissible that at the time of Maximianus, when they knew how to execute not only gilt but even silvered mosaics (for example at S. Vitale), it should have been found necessary to borrow this ornamentation from ante-Constantinian monuments. At most it might be admitted that use was sometimes made of the gilt mosaics of ruined Christian edifices, unless it be thought preferable to see in the word “novus” merely one of these redundancies so frequent in the style of the writers of the ninth century.

STA. EUPHEMIA.—Maximianus placed mosaics in the church of Saint Euphemia, at Classis, a church which was already destroyed at

⁴⁹ Pertz, p. 327.

⁵⁰ “(Maximianus) aedificavitque ecclesiam beati Stephani, hic Ravennae, levitae et martyris, non longe a Posterula Ovilionis, a fundamentis, mira magnitudine, decoravit pulcherrimeque ornavit, et in cameris tribunae sua effigies tessellis variis infixae est et per in giro mirifice opere vitreo constructa est.” (Agnellus, in Vita S. Maximianus, t. II., p. 106. Pertz, p. 327).

⁵¹ Agnellus, *loc. cit.*

⁵² “Ad latera vero ipsius Basilicae monasteria parva subjunxit quae omnia novis tessellis auratis simulque promiscuis aliis calce infixis mirabiliter apparent.” (Pertz, p. 328). Quast, *op. laud.*, p. 38, translates “monasteria” by *monasteries*, and is surprised at this addition. We have seen above that, as Ducange had already remarked, this word has in Agnellus the meaning of chapels.

the time when Agnellus wrote: "S. Petrus senior . . . in area magna saxea ibidem positus fuit juxta Ecclesiam B. Euphemiae, quae vocatur ad mare, quam Maximianus Pontifex tessellis variis mire ornavit, quae nunc demolita est."⁵³

ARCHIEPISCOPAL PALACE; BATHS.—It is well known that the early Christians often established baths near buildings consecrated to worship. Rome, Naples, Pavia, and other cities contained several. That of which we are to speak seems to have been one of the most sumptuous, and to have recalled, if not by its dimensions, at least by its ornaments, the magnificence of the ancient *thermae*. It formed a part of the archiepiscopal palace of Ravenna, and was ornamented by the Archbishop St. Victor (539-546) with rare marbles and gold mosaics. No mention is made in the text of Agnellus of the pavement-mosaic spoken of by Furietti⁵⁴ and Martigny.⁵⁵ The use of gold cubes seems rather to exclude the idea of a work of this kind.

A tablet, also incrustated with gilt letters, perpetuated the remembrance of these works by verses which Agnellus declares that he had some difficulty in deciphering. The following is the passage of the chronicler regarding this work, every trace of which has long since disappeared: "Refecitque Balneum juxta domum Ecclesiae haerens parietibus muri Episcopii ubi residebat quod usque hodie mirifice lavat[ur], et pretiosissimis marmoribus pariete junxit, et diversas figuras, tessellis aureis, variasque composuit, et tabulam descriptam, literis aureis tessellatis in qua laboriose legere curavimus, et ita hos exametros catalecticos versus in eadem conscriptos invenimus:

Victor apostolica tutus virtute sacerdos
Balnea parva prius prisco vetusta labore
Deponens miraque tamen novitate refecit
Pulterior ut cultus majorque resurgat ab imo
Hoc quoque perpetuo decrevit more tenendum
Ut biduo gratis clerus lavet ipsius urbis
Tertia cui cessum est et feria sexta lavandi."⁵⁶

⁵³ Vita S. Petri, ed. Bacchini, t. II., p. 187. Pertz, p. 341.

⁵⁴ *De Musivis*, p. 75.

⁵⁵ *Dictionnaire*, p. 424.

⁵⁶ In vita S. Victoris, c. I., Muratori, *Scriptores*, t. II., 1, p. 103. Pertz, p. 325.

ECCLESIA PETRIANA, AT CLASSIS; CHAPELS OF ST. MATTHEW AND ST. JAMES.—The mosaics of these two chapels were executed under St. Agnellus, (556–569), who placed in the tribune of the sanctuary consecrated to St. Matthew the following inscription, of a very doubtful Latinity: “Salvo Domino Papa Agnello, de donis Dei, et servorum ejus, qui obtulerunt ad honorem, et ornatum Sanctorum Apostolorum et reliqua pars de summa cervorum qui perierunt, et Deo auctore inventi sunt, haec absida mosivo exornata est.”⁵⁷

S. APOLLINARE IN CLASSE; CHAPEL OF SS. MARK, MARCELLUS AND FELICULA.—The archbishop John, the fourth of this name and the twenty-ninth in the general series (574–595), built and ornamented with mosaics, in the basilica of S. Apollinare in Classe, the chapel of SS. Mark, Marcellus and Felicula. This chapel received later the monument of this prelate: “(Johannes) sepultus est in ecclesia beati Apolenaris civitatis Classis extra muros in monasterio SS. Marci, Marcelli et Feliculae, quod ipse a fundamentis aedificavit et tessellis decoravit, et omnia consummavit,” etc.⁵⁸ According to Muratori the consecration of this chapel took place in 589.

S. APOLLINARE.—Reparatus (671–677), the 36th archbishop according to Muratori, the 39th according to Tarlazzi,⁵⁹ ordered that the portraits of his predecessors and of himself should be painted and incrustated “in tribunalis cameris” of S. Apollinare, and that below them the following verses should be placed:

“Is igitur socius meritis Reparatus ut esset
Aula novos habitus fecit flagrans per aevum.”⁶⁰

BASILICA OF SANTA CROCE.—Quast,⁶¹ supporting himself on the description given of this basilica by Agnellus, tells us that not only the apse but the façade of the edifice was adorned with mosaics by order of archbishop St. John. It must be remarked, however,

⁵⁷ Agnellus, *Vita S. Agnelli*. Pertz, p. 336.

⁵⁸ *Ibid*, *Vita Johannis*, p. 126. Pertz, p. 342.

⁵⁹ *Memorie sacre di Ravenna*. Ravenna, 1852, p. 504.

⁶⁰ Ed. Baccini, t. II., p. 294; Pertz, p. 354. “Et jussit ut eorum effigies et suam in tribunalis cameris (sic) B. Apolenaris depingi et variis tessellis decorari, ac subter pedibus eorum binos versus metricos describi, continentes ita: *Is igitur . . .*”

⁶¹ *Die alt-Christlichen Bauwerke von Ravenna*, p. 10.

that the chronicler of Ravenna is not as explicit as Quast is willing to believe. He speaks only of paintings: "In fronte ipsius templi introeuntes pili januas desuper depictis (sic) quatuor Paradisi flumina versus exametros et pentametros, si legetis invenietis: Christe Patris verbum," etc.⁶²

EUGÈNE MÜNTZ.

Muratori, *Scriptores*, p. 68, col. a. Ed. Bacchini, t. I., p. 285. Pertz, p. 306.

THE ABBEY OF JUMIÈGES AND THE LEGEND OF THE ENERVÉS.

The Benedictine Abbey of Jumièges, whose imposing ruins crown a high bluff overlooking the Seine, about twelve miles from Rouen, was founded by St. Philibert, second Abbot of Rebas, in the diocese of Meaux, A. D. 654, or 655, during the reign of Clovis II.¹ According to the monk, Guillaume de Jumièges,² its Latin name, Gemmeticus, is derived either from *Gemma* or *Gemmites*, a precious stone, because "the beauty and fertility of its site makes it shine as shines a precious stone set in a ring," or from *Gemisco*, to sigh, "because those who fear to groan hereafter in avenging flames, lament there over their sins." Its popular French name, the "Abbaye des Enervés," alludes to the story of the unhappy sons of Clovis, who are traditionally said to have found shelter within its walls at an early period of its history, and to have joined its brotherhood as monks.

Their father, Clovis II., king of the Franks, was one of the so-called "Rois fainéants"—the do-nothing kings—who delegated their duties and responsibilities to their "Maires du Palais," and were sovereigns only in name;³ their mother, Bathilde, originally a Saxon slave, figures in the Roman calendar as a saint.⁴ When

¹C. A. Deshayes, in his history of the Abbey (Rouen, 1829), says that the monks regarded Dagobert, the father of Clovis, as founder of the Abbey in 640, but, while he thinks it possible that Dagobert may have left some provision for it in his will, both he and Savalle (*La Chronique des Enervés*, Rouen, 1868,) follow Guillaume de Jumièges in giving the credit to Clovis. See also *Neustria Pia*, par Arthur de Mounster, Rouen, 1633, 1 vol. in folio.

²A monk of the eleventh century, author of a *Histoire des Normans*, first published in 1603, inserted by Duchesne in his *Recueil des Historiens de la Normandie*, (1619) and by Guizot in the 29th vol. of his *Coll. des Mém. relatifs à l'Histoire de France*.

³Henri Martin, *Hist. de France*, vol. II., p. 150, says that Clovis wasted his life in dissipation, and, after committing an act of sacrilege, died a madman at the age of 21, A. D. 656.

⁴*La vie et légende de notre glorieuse mère Saint Boultheur, Roïne de France*. MS. No. 139, Fonds du Cange, Bib. Nat. à Paris.

raised to the throne, she thought pityingly of those who still languished in a bondage whose bitterness she had tasted, and, being of a truly noble nature, spent large sums in redeeming thousands of unhappy men and women from slavery. She became the chief benefactress of Jumièges, for reasons explained in the legend of her sons, thus related by an anonymous chronicler, cited by M. Deshayes in his history of the Abbey.⁵

"It was in this holy place that the two eldest sons of Clovis and St. Bathilde were destined by heaven to do penance for their sins. History relates that Clovis, who succeeded his father, Dagobert, at a very early age, married a foreigner of the Saxon nation, named Baulthour, or Bathilde, whom the Church has canonized as a saint, and had by her five sons, of whom the eldest two are unrecognized because their crime rendered them unfit to be handed down to posterity as the king's children. Some chroniclers relate that Clovis, being moved by pious feeling to visit the Holy Land, departed from his kingdom, leaving his wife to govern it as Regent during his absence. Scarcely had he begun his journey, with many men of high rank whom he had chosen to be his companions, when certain nobles, discontented at being left at home, conspired against the queen, and, under the pretext that it was unlawful for a woman and a foreigner to reign in France, persuaded her two eldest sons to cast off their allegiance and the people to rise in rebellion. When Bathilde heard what had happened, she sent messengers to recall her husband, who, on receiving the news, hastened back to encounter the army which the conspirators had raised and placed under the command of his undutiful sons. In the bloody battle which ensued Clovis was completely victorious. Many of the rebels were left dead on the field, others fled, and the remainder were taken prisoners and brought to Paris, where all were tried by a special council, condemned and put to death, save the two princes, upon whom the judges declined to pass sentence, on the ground that none but their parents were competent to determine their punishment. This was ultimately left to the decision of Bathilde, "who," says the chronicler, "inspired by the Spirit of God, and preferring that they should suffer in this world rather than in the next, with pitiful severity pronounced them unfit to succeed to the crown, and, inasmuch as the bodily strength which they had turned against their father lay in

⁵ *Bref recueil des Antiquités et Fondations de Jumièges*. MS. Chronicle, attributed to Dom. Adrian Langlois, prior of Jumièges at the beginning of the seventeenth century.

their sinews, ordered that they should be hamstrung,⁶ and then set adrift on the Seine in a little boat, without oars or rudder, attended by a single servant to minister to their wants. Thus committed to the providence of God, they floated down the river until the boat entered the province of Neustria,⁷ and ran aground near the monastery of Jumièges. When St. Philibert was told what had happened he hastened with his monks to the shore, and, after hearing the pitiable story of the travellers, brought them to the Abbey, where, through the efficacy of his prayers, they were restored to health, and instructed in monkish discipline. Their resolution to take the vows was approved by the king and queen, who, on being informed of their safety, had hastened to Jumièges, where they assisted at the ceremony of their investiture. Regarding it as a second baptism, potent to wash away guilt, and convinced that our Lord had destined that their penitent children should live and die in this sacred place for which their grandfather, Dagobert, had entertained so lively an affection, the king and queen revoked the sentence which deprived the princes of their birthright and bestowed it upon the Abbey where they had found a resting place."⁸

Many pages have been written to prove that this story of the sons of Clovis is a mere fable, and, perhaps, as many to show that it has

⁶ The MS. of the National Library, already cited (note 4), says, "leur fist couper les jarrets," that is, caused them to be hamstrung. Ronsard, in the *Franciade*, says "bouillir les jambes."

⁷ Normandy was called Neustria until the beginning of the tenth century, when it was overrun by the Norsemen. See Britton's *Arch. Ant. of Normandy*, p. iii, note.

⁸ The Legend of the Enervés forms an episode in the IVth Canto of Ronsard's *Franciade*. The poet, speaking of Clovis, says:

" Puis retourné pour quelque trouble en France
De ces enfants punira l'arrogance,
Qui par flatteurs, par jeunes gars déceus,
Vers celle ingrats qui les avait conçus,
De tout honneur dégraderont leur mère,
Et donneront la bataille à leur père.
Leur mère adonc, ah ! mère sans mercy !
Fera bouillir leurs jambes, et ainsy
Tous meshaignez les doit jetter en Seine.
Sans guide iront ou le fleuve les meîne,
À l'abandon des vagues et des vents.
Grave supplice, afin que les enfants
Par tel exemple, apprennent à ne faire
Chose qui soit à leurs parents contraire."

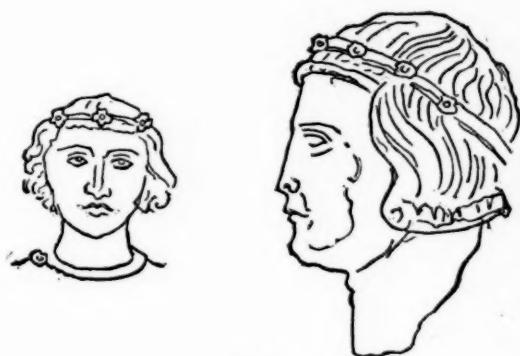
at least a foundation in fact. If, say those who deny it a place in history, the King died at the age of twenty-one, his sons were too young to lead a revolt against him; to which it has been answered, that though mere children they may have been carried off to give a color to the insurrection. Again, say the doubters, it is certain that Clovis had but three sons, who succeeded him in turn, to which objection their opponents answer, that the two elder were dropped from the page of history in consequence of their crime. Finally, the incredulous urge that it is absurd to suppose that a Merovingian King would have undertaken a pilgrimage to the Holy Land, as Clovis is stated to have done. If, however, the words, "ad loca sancta" were used in the original chronicle, the writer may have intended to indicate some shrine in France, rather than Palestine, as the object of the king's pilgrimage.

No argument, for or against the authenticity of the legend, can be drawn from the mutilated statues of the two princes, now placed near the tomb of Agnes Sorel⁹ at Jumiéges, as they are evidently works of the thirteenth century. Monumental effigies of an earlier date are of exceptionally long proportions, clothed in draperies broken up into many small and angular folds, and not like these broadly draped figures of normal stature. The time to which they really belong is, moreover, definitely indicated by the arrangement of the hair, and the peculiar shape of the diadem, which coincides with that of Philippe de France, the brother of St. Louis who reigned from 1226 to 1270 (Fig. 3.)

In the thirteenth century, the apse of the great church of our Lady, which had long before been rebuilt, was richly decorated, the cloisters were adorned with frescos illustrating the legend of the Enervés, and statues of Clovis and Bathilde were placed upon pedestals enriched with bas-reliefs representing the voyage of the princes, their reception, and subsequent investiture by the Abbot. What can be more reasonable than to suppose that a monument was then erected, of which these effigies of the brothers, united in death

⁹ When Charles VII. came, in 1449, to drive the English out of Honfleur, he was accompanied by his mistress, Agnes Sorel. The King was lodged in the Abbey, and Agnes at a house called Mesnil le Bel, situated at Mesnil, Jouxete Jumiéges. Here she died in child-bed, on the 14th of February, 1499. Her body was interred at Loches, her heart at Jumiéges within the Abbey walls, and the place is marked by a plain black stone. See *Letters from Normandy*, by Dawson Turner.

as in life, are the sole remains. If any such memorial of them was set up at Jumiéges within two hundred years of their death, it was doubtless destroyed by the Danes when they invaded Neustria in the middle of the ninth century. The Abbey had then become one of the most important religious houses in France. Its monks were 900 in number; its Abbots high dignitaries often charged with important missions; and its other inmates, Bishops, Clerks, and noble laymen who sought and found in it such refuge as only monasteries could offer at a period of universal violence and disorder.



(Fig. 3.)

In the tenth and eleventh centuries, when monastic architecture attained its utmost development, these great establishments were so strongly fortified that they could hold out against almost any outward attack, but those of an earlier time were ill-defended, and unable to resist a powerful enemy. For this reason Jumiéges was abandoned on the approach of the Danes,¹⁰ who, finding none to withstand them, set fire to the stately buildings and so devastated the neighboring country that "for more than thirty years after," says the monk Guillaume,¹¹ "it was the haunt of wild beasts and birds of prey." Nothing remained of the Abbey save a few shattered walls, saved from total destruction by their exceptional solidity. Other ruined walls of vast extent now stand where they stood nearly

¹⁰ May, A. D. 841.

¹¹ *Histoire des Normands*, see note 2.

a thousand years ago. These are the sole vestiges of the great Norman church, begun in 1037 under Abbot Rebais, completed in 1066, dedicated to the Virgin in 1067, in the presence of William the Conqueror, and wantonly destroyed at the close of the last and during the first quarter of the present century.

The annals of the French Revolution, that terrible tempest which swept over France with all the fury of a tropical hurricane, record no greater acts of barbarism than those which reduced Jumiéges to its present condition. The work of destruction was accomplished by two men, whose names should be held up to obloquy, Pierre Michel Les-cuyer, who bought the Abbey in 1795, and after selling what remained of the altars, pulpits and pictures, proceeded to destroy the roof for the sake of its leaden tiles and oaken beams; and M. Lefort, the next proprietor, who blew up one of the great belfries, partially destroyed the other, tore up the pavements, and shattered the walls. Strangers were then allowed to carry away what they could find in the ruins, and the cloister, sold to an English nobleman, was taken down and sent piecemeal across the channel to be set up in a park.¹² It was not until 1824, when M. Casimir Caumont bought the property, that the work of destruction was stayed. This gentleman, who was a person of taste and education, not only protected the ruins from further devastation, but also caused diligent search to be made throughout Normandy for objects connected with the Abbey, and, having bought those which their owners were willing to part with, formed in his own house a very interesting museum of carved stone and wood work, furniture, images, pictures, and other relics. His successor, M. Lepel Cointet, continued this good work, and also transformed the grounds around the ruins into a very beautiful park, of which they are the chief ornament.

Despite the terrible vicissitudes which they have undergone, their majesty is such as to make us feel that of all styles of architecture the Norman is that which, so long as one stone remains upon another, most persistently asserts its vitality. The Greek Temple, whose exquisite lines and subtile curves have been disturbed, or the Gothic Cathedral, whose fretted roof stones, canopied niches and flying buttresses have been shattered and defaced, lose far more of their

¹² This is stated by Emile Savalle in his account, *Les derniers Moines de l'Abbaye de Jumiéges*. Rouen, 1867.

original beauty than the Roman Amphitheatre, or the Norman Church, whose effect in ruin still depends upon massive strength—that element of grandeur by which, when perfect, they chiefly impressed the beholder.

At Jumiéges, where a Norman can be compared with a Gothic ruin, this exceptional power of the first to triumph over circumstances is strikingly illustrated. A vast choir in the pointed style was added to the church in the thirteenth century, and eventually shared its fate, so that he who stands within the area of the walls can take in the distinctive features of both at a glance, and compare their relative effect. In so doing, the clustered shafts and pointed arches of the Gothic ruin appear so hopelessly crushed, that delight in their beauty is largely tempered by sorrow for their fallen state, while on the contrary the massive pillars and superposed arches of the Norman seem still so living, that all sense of regret is lost in admiration for a character which, like Prometheus chained to the rock, breathes eternal defiance to powers greater than its own. When both buildings were perfect, the union of styles so opposite as the Norman and Gothic must have shocked the mind, as a coupling of antagonistic units, but, now that church and cloister are roofless and shattered, their characteristic differences are so subdued and toned down that we recognize them only as elements of variety in a new and peculiar beauty, to which their fallen fortunes have given birth.

CHARLES C. PERKINS.

NOTES AND INSCRIPTIONS FROM ASIA MINOR.

I.—THE SOCIETY OF GANYMEDEITAI AT SMYRNA.

The following inscription is engraved on one of the lower blocks in a finely built Greek wall, made of large well-cut blocks fitted together without mortar, on the lower slope of Mount Pagus, a little way up the street that ascends from the Basmakhaneh Station, and close to the line of the Byzantine wall. After I had spent some money to induce the Turkish owner of the house, whose courtyard is bounded by part of this wall, to dig up an inscribed stone which he declared to exist at the bottom of the wall, he disclosed the inscription now published. When I began to clear out the letters with my knife, he interfered in dread lest I might injure the treasure concealed in the stone; and, saying that he had only bargained to show me the stone, not to let me handle it, he refused to let me see it except from a distance. This was in the winter of 1880-1, when I was fresh and inexperienced in the ways of Orientals, and was somewhat awestruck at having penetrated into the interior of a Turkish household. I therefore was foolish enough to comply with the conditions he imposed, the result of which is that the inscription is of doubtful reading on one important point. The block is in its original position in the wall, the inscription is calculated for it, and is almost certainly coeval with the building of the wall.

ΜΑΡΚΟCCEPTΩΡΙΟC
Δ/ΙCΤΟΛΥΚΟCΤΗΝCΤΙ
/////ΔΑΝΕΖΗΡΤΙCΕΝΓΑ
/////ΗΔΕΙΤΑΙCΕΚΤΩΝ
/////ΩΝΕΠΙΤΑΜΙΟΥ
/////ΥΔΠΙΟΥΙΟΥΛΙΑΝΟΥ

*Μάρκος Σερτώριος Ἀ[ρ]ιστόλοχος τὴν στ[ε]λ[ε]ίδαν ἐξήρτισεν Γα-
[νυμ]ηδείταις ἐκ τῶν [ιδε]ῶν ἐπὶ ταμίῳ [Γαί]οῦ Ἀπίου Ἰουλιανοῦ.**

* "Marcus Sertorius Aristolykos, under the treasurership of Caius Appius Julianus, erected this wall for the association of the Ganymedites at his own expense."—A. E.

The symbols ω , α , σ , and sometimes τ , are very small. The letters are clear, bold, and deeply cut, and are not unlikely to be of a good, rather than a late, period. I should not be disinclined to place them as early as the first century after Christ, and should feel averse to suppose that this wall was built, or the letters engraved, later than 150 A. D. The character of the names also favors an early date, if we could trust the second, Appius Julianus: it is however possible that the name of the $\tau\alpha\mu\acute{\iota}\alpha\varsigma$ was [$M. O$]ϐ[λ]πίου Ἰουλιανοῦ, but as my copy has Λ for Δ , and as there is a wide gap at the beginning of the last line, I cannot accept this reading, unless a new copy of the inscription should confirm it.¹ The reading would fix the date about 130 to 160 A. D., if it could be accepted.

The restoration $\sigma\tau\epsilon[\lambda\epsilon\acute{\iota}]\theta\alpha\nu$ for $\sigma\tau\upsilon\lambda\epsilon\acute{\iota}\theta\alpha\nu$ from $\sigma\tau\upsilon\lambda\acute{\iota}\varsigma$ seems highly probable. The form is known only in C. I. G., 3293, where it is differently spelt, $\theta\rho\acute{\alpha}\sigma\omega\nu \Delta\iota\omicron\gamma\acute{\epsilon}\nu\omicron\upsilon\varsigma \tau\acute{\eta}\nu\theta\epsilon \alpha\nu\acute{\epsilon}\sigma\tau\eta\sigma\epsilon\nu \sigma\tau\upsilon\lambda\lambda\epsilon\acute{\iota}\theta\alpha\nu \nu\acute{\iota}\omega\nu$ ($\delta\omicron\nu\omicron\tau\acute{\iota}\nu$), $\kappa\tau\lambda.$, accompanied by a relief given in Caylus, *Rec. d'Antiq.* Tom. I., P. II., tab. 76. The inscription is conjecturally referred to Smyrna, and the earthquake mentioned in it is supposed to be the great earthquake of 178 A. D. The word $\sigma\tau\upsilon\lambda\epsilon\acute{\iota}\theta\alpha\nu$, apparently a form of the accusative of $\sigma\tau\upsilon\lambda\acute{\iota}\varsigma$, $\sigma\tau\upsilon\lambda\acute{\iota}\theta\alpha$, may, perhaps, mean "the upright boundary wall" of the sacred precinct of the Ganymedeitai.

The restoration $\Gamma\alpha[\nu\mu]\gamma\acute{\eta}\delta\epsilon\acute{\iota}\tau\alpha\varsigma$ appears certain. The *Ganymedeitai* are one of the religious associations of Asia Minor, described by Foucart (*Des Assoc. Relig. chez les Grecs, Paris, 1873*). Of none of these societies does the name pique our curiosity more than that of the *Ganymedeitai*. We should gladly know whether they practised some really ancient rites of the deity Ganymedes, or whether they were merely a society of late formation, in which case the evil reputation of the name Ganymede in later Greek time suggests no good character for the society. It is at least probable that the existence of this *hieron* of the worshippers of Ganymede suggested a detail in the topography of Ilion to a native of the valley of Smyrna, Quintus Smyrnaeus, XIV., 325-6, a passage of which the reading is unfortunately disputed, but which shows that the poet conceived Ganymedes to have a temple in Troy opposite the temple of Athena.

¹ In this and the other inscriptions of this paper, *alpha* has the form Λ .

ἐγγὺς ἑοῖο δόμοιο, παρὰ Γανυμήδεος ἱρὸν
 δώματα, καὶ νηοῖο καταντίον Ἀφροδείας.² *

The name of Julianus may be added to the list of *tamiai* of Smyrna, given by M. Pappadopoulos Kerameus in the *Bulletin de Correspondance Hellénique*, 1878, p. 28.

II.—THE PORTERS OF SMYRNA.

The portage of Smyrna is done by a class of men who come down from Konia, the ancient Ikonion, work for a time in Smyrna till they have acquired a little money, and then return to live in ease at home. Two Greek inscriptions of Smyrna refer to guilds of porters, and we should have been glad to learn a little more about them than the scanty references teach.

The first of these inscriptions was published by Dr. Hermann Roehl in his *Schedae Epigraphicae*, Berlin, 1876, p. 2, but (what is rare indeed in his work) both inaccurately in text and incorrectly in explanation. The inscription, which I have read on the original marble in Oxford,³ should be as follows:

Ἀγαθὴ Τύχη. Ψηφισαμένων τῶν κρατίστων βουλῶν καὶ ἐπιχωρώσαντος τοῦ λαμπροτάτου ἀνθυπάτου Λολλίου Ἀφρείτου ἐδόθη ἐδόθη φορηγγοῖς Ἀσκληπιασταῖς ἐκ τοῦ ἐν[δ]ρίου βάλθ[ρ]α τὰ ἐξῆς τέσσαρα · ταμειούντος Ἀφροδείου Ἀφροδεΐου. †

The stone has ἐδόθη twice and Λολλίου instead of Λολλιανοῦ. M. Waddington (*Bull. Corresp. Hell.*, 1882, p. 291) has shown that the proconsul is Lollianus Avitus, towards the end of the reign of Severus.

For βάλθρα τὰ the stone has ΒΛΘΒΑΤΛ, which is of a piece with the many other faults in the engraving, but this has misled Roehl

² So Koechly. The common text reads ἱρὰ δώματα, and Hermann proposes ἱρὸν δῶμα, τὸ καὶ κτλ.

³ At the Ashmolean Museum.

* "Near his house, hard by the sanctuary and the hall of Ganymede, and over against the temple of Athena Atrytone."—A. E.

† "With the grace of Fortune. By vote of the most excellent Council and by authorization of the most illustrious Proconsul Lolli(an)us Avitus, the Porter's Association of Asklepiasts was presented with these four pedestals from the Session Chamber. Done in the treasurership of Aurelius Aphrodeisios."—A. E.

into reading ἐκ τοῦ ἐν[πο]ρίου βάθβατα ἐξῆς τέσσαρα. He explains φορτηγοὶ Ἀσκληπιασταί as "mercatores qui Smyrnae circa templum Aesculapii . . . habitabant," and understands the whole inscription as recording that "quaterna bath olei ex emporio publico sunt data" to these merchants.

Considerable traces of *E* and *A* in ἐν[εθ]ρίου are visible on the stone, so that the restoration is absolutely certain. The stone has doubtless been brought from the theatre of Smyrna, and records that a certain set of places in the theatre were appropriated to the porters attached to the Asklepieion.

The second inscription which mentions the porters of Smyrna has also been published already, but only in cursive and with two slight faults in the reading. I have read it on the original marble. It is engraved in very ornate letters of the second century after Christ, and probably dates about 150 to 180, A. D. The text has been published in cursive in the *Μουσεῖον καὶ Βιβλιοθήκη τῆς Εὐαγγελικῆς Σχολῆς*, Smyrna, 1875, No. β.

ΠΟ.ΑΙ.ΝΕΙΚΟΣΤΡΑΤΟ
ΚΑΤΕΣΚΕΥΑΣΕΤΟΜΝΗ
ΜΕΙΟΝΑΥΤΩΚΑΙΗΓΥΝΑΙ
ΚΙΚΑΙΤΟΙΣΤΕΚΝΟΙΚΑΙΕ
5. ΓΟΝΟΙΚΑΥΤΩΝΚΑΙΘΡΕΜ
ΑΣΙΚΑΙΜΗΔΕΝΙΕΞΟΝΕΙ
ΝΑΙΠΩΛΗCΑΙΜΗΤΕΕΞ
ΑΛΛΟΤΡΙΩCΑΙΕΙΔΕΤΙC
ΠΑΡΑΤΑΥΤΑΠΟΗCΕΙΑΠΟ
10. ΤΕΙCΕΙΤΟΙCΦΟΡΤΗΓΟΙC
ΤΟΙCΠΕΡΙΤΟΝΒΕΙΚΟΝ
✱CΝΤΟΥΤΟΥΔΕΤΟ
ΑΝΤΙΓΡΑΦΟΝΑΠΟ
ΚΕΙΤΑΙΕΙCΤΟΕΝC
15. ΜΥΡΝΗΑΡΧΕΙΟΝ

Πό(πλιος) Αἰ(λιος) Νεικόστρατος
κατεσκεύασε τὸ μνη-
μεῖον αὐτῶ καὶ τῇ γυναι-
κί καὶ τοῖς τέκνοις καὶ ἐ(γ)
γόνοις αὐτῶν καὶ θορέμ(μ)-
ασι καὶ μηδενὶ ἐξὸν εἶ-
ναι πωλῆσαι μήτε ἐξ-
αλλοτριῶσαι· εἰ δέ τις
παρὰ ταῦτα πο(ε)ήσῃ, ἀπο-
τείσει τοῖς φορτηγοῖς
τοῖς περὶ τὸν βεῖκον
(θηνάρα) σν· τούτου δὲ τὸ
ἀντίγραφον ἀπό-
κεῖται εἰς τὸ ἐν Σ-
μύρνη ἀρχεῖον *

* "Publius Aelius Nikostratos constructed this monument for himself, his wife, children, descendants and *familiares*. Let no one sell or alienate it. If any one disregard this stipulation he shall pay to the guild of street-porters a fine of 250 denaria. A copy of this is deposited in the Archive of Smyrna."—A. E.

Lines 4 and 5 are quite complete on the stone, so that the original spelling is ἐγόνους and θρέμασι.

These street-porters, οἱ περὶ τὸν βεῖκον φορτηγοί, were evidently organized in a guild, to which fines are made payable in a legal document. The very small amount of the fine, 250 denarii, shows that the tomb was probably a poor one; fines for violation of a tomb are sometimes as large as 10,000 denarii, and 250 is the smallest fine that I have observed. The "*hamal*"⁴ to whom this tomb belongs, P. Aelius Nikostratos, was probably born under Hadrian and named after the emperor.

III.—A PHRYGIAN EPIGRAM.

The following inscription was copied by me at Dokimion (Istcha Kara Hissar) in May, 1881: it was on a piece of marble in the wall of a house. I did not see it at my second visit to Dokimion in 1883.

Dokimion was occupied by a colony of Macedonians, and the legend

ΔΟΚΙΜΕΩΝ ΜΑΚΕΔΟΝΩΝ

is frequent on its coins. The personal name *Μακεδών* is therefore common in its inscriptions.

ΕΝ ΔΝ
ΜΟΙΑ
ΤΗΔΕΠΑΤΗΡΜΑΚΕΔΩΝ ΟΝΕΤΕΥΞΕΝ
ΠΑΡΘΕΝΟΝΑΙΔΟΙΗΝΠΑΙΔ /// ΦΟΙΡΑΜΕΝΟC
5. ΚΑΙΤΥΠΟΝΕΝCΤΗΛΗΤΕΧΝΗCΑΤΟΠΑΙΔΟCΑΓΑΛΜΑ
ΕCΜΝΗΜΗΝΖΩΟΙCΙΚΑΙΕΙCΑΡΕΤΗΝΦΘΙΜΕΝΟΙCΙ
ΓΝΩ ΙΝΤΕΟΨΟΓΟΝΩΝΗΝΤΙΝΑΤΥΝΒΟCΕΧΞΙ
ΕΙΔΕΤΙCΕΙCΤΗΛΗΝΗΤΥΝΒΟΝΤΗΝΔΕΑΛΙΤΗΤΑΙ
ΔΙΕΙΟΙΓΕΝΕΗΤΕΚΑΙΟΙΚΟCΠΗΜΑΤΕΧΟΙΤΟ
10. ΠΑΝΤΟΤΕΝΗΠΙΑΧΟΥCΠΑΙΔΑCΟΔΥΡΑΜΕΝΩ

Εν

αν

Μοι α

Τῇδε πατήρ Μακεδών [στέλγει καὶ τύνει] οὐν ἔτευξεν,
Παρθένον αἰδοίην παῖδ' [όλο]φ(υ)ράμενος.

⁴ *Hamal* is the Turkish name, used also in Greek, for a porter.

5. *Καὶ τύπον ἐν στήλῃ τεχνήσατο, παιδὸς ἀγαλμα,
Ἐς μνήμην ζῶοις καὶ εἰς ἀρετὴν φθιμένοις
Γυνῶ[σ]ίν τ' ὀψ(ι)γόνων ἦντινα τύμβος ἔχει.
Εἰ δὲ τις εἰ(ς) στήλῃν ἢ τύμβον τήνδ' ἀλίτγται,
Αἰεὶ οἱ γενεή τε καὶ οἶκος πῆματ' ἔχοιτο,
10. Πάντοτε νηπιάρχους παῖδας ὀδυραμένους. **

IV.—THE GOOD FORTUNE OF ANTIOCH.

One of the most interesting of the inscriptions that have been found of recent years in the interior of Asia Minor, has lately been published by Mr. J. R. S. Sterrett, in his *Preliminary Report of an Archaeological Journey made in Asia Minor* in 1884, p. 13, but I should differ from him in the interpretation of it.

ΤΥΧΗΝΕΥ
ΜΕΝΗΤΗ
ΚΟΛΩΝΕΙ
ΑΤΙΒΕΡΙΟ
ΠΟΛΕΙΤΩΝΠΑΠ
ΗΝΩΝΟΡΟΝΔΕ
ΩΝΒΟΥΛΗΔΗΜΟΣ
*Τύχην Εὐμενῇ τῇ Κολωνείᾳ
Τιβεριοπολεῖτων Παπ[π]ων Ὀρονδέων
βουλῇ ὄγμος.*

Mr. Sterrett, who gives the inscription only in uncials, understands it to be engraved by the three cities, Colonia Tiberiopolis⁵ (=Antiocheia), Oroanda, and Pappa, though it is hard to see how the sentence is to be construed in order to get this interpretation. The inscription has evidently been placed on the basis of a statue of

⁵ There is not the slightest foundation for Mr. Sterrett's statement that Colonia Tiberiopolitón means Colonia Antiocheia.

* "Makedon, this one's father, erected her beautiful tomb here,
Mourning the loss of his child dead in her virginal prime;
And in relief on the column he carved of his daughter this image,
To the departed an honor, a record to those who are living;
So may posterity know who in the sepulchre lies.
Should a defiler presume to despoil the tomb or the column,
Woe let his race and his house unto all eternity suffer;
And may he ever bewail children in infancy dead."—A. E.

the "Good Fortune of Antiocheia" by the Senate and People of Tiberiopolis Pappa. Mr. Sterrett gives no information as to the form of the stone, on which this most interesting text is engraved. We may conjecture that it was a (large?) pedestal, with marks on the top showing where a statue of the Tyche of the Colonia, *i. e.*, Antioch of Pisidia, was placed. It would have been interesting to know what was the form of the statue, whether an imitation of the well-known statue of Antiocheia on the Orontes by Eutychides, or a reproduction of the Roman type of Fortune, so common on coins of Asia Minor.

M. Waddington first discovered a coin of Pappa in the cabinets of the British Museum, where it had been misread and assigned to Tiberiopolis in Phrygia. It is thus described by him in the *Révue Numismatique*, 1853, p. 43.

"Obv. ΔΥ·ΚΑΙ·ΑΔΡ·ΑΝΤΩΝΕΙΝΟC. Tête aurée d'Antonin-le-Pieux.

Rev. ΤΙΒΕΡΙΕΩΝ·ΠΑΠΠΗΝΩΝ.* Le dieu *Men* debout, un croissant sur les épaules, la main droite appuyée sur une haste, et tenant de la gauche la pomme de pin; son pied droit est posé sur une tête de boeuf ou de bœlier. Æ. 4½."

Two similar coins, size 6, are in the Bibliothèque Nationale.

It is satisfactory to have, at last, the correct name of the Pisidian people Orondeis, who are called Orondikoi by Ptolemy and Oroandeis in the received text of Polybius. Their territory contained two cities, Misthia and Pappa, but an error of Livy and Pliny has been perpetuated among all modern writers, that there was a city Oroanda. There is no good authority for the existence of such a city, and the evidence of all well-informed writers and of the Byzantine lists is quite conclusive. The origin of the error is easily seen. Polybius, XXII. 25 and 26, uses the expressions ἐξἀπέστειλε πρὸς τοὺς Ὀροανδέζζ ("sent him off to the Oroandians"), and τὰ χρήματα παρὰ τῶν Ὀροανδέων ("the money from the Oroandians"). Livy, in relating the same circumstances, mistranslates his authority *L. Manlio . . . Oroanda . . . misso* ("having sent Lucius Manlius to Oroanda"), and *ab Oroandis rediit* ("returned from Oroanda"), (XXXVIII. 37 and 39). Pliny, v. 24, speaks of *oppida Oronda*,⁶

*Sillig's text has Oroanda, but one MS. reads Oronda, another Aronda.

**Aurelius Caesar Adrianus Antoninus. (Coinage of) Tiberiopolis Pappa."

Sagalessos, ("the towns of Oronda, Sagalessos") which also is doubtless due to a misunderstanding of some Greek writer.

Mr. Sterrett rightly regards this inscription as a proof that Pappa is to be looked for south-east of Antioch on the west side of the Sultan Dag, but I cannot agree with any other of his remarks on the topography of the district (except, perhaps, that on the site of Anabura). He publishes, on p. 13 of his report, an interesting inscription of Anabura, in apparent ignorance that this inscription had been published in the *Mittheilungen des D. A. Institutes in Athen*, 1883, p. 71. A study of the remarks there appended would have relieved him of some difficulties about Anabura and Neapolis. Anabura is mentioned by Strabo as a town of Pisidia, and I have there shown that it disappears from history about the middle of the first century, while Neapolis rises at the same time, and have drawn the obvious inference that Neapolis is a foundation of one of the early emperors on or not far away from the site of Anabura. The preservation of the name Anabura to the present time, which Mr. Sterrett acutely notes in the village Enevre, decides in favor of the second alternative. Neapolis then was near enough Anabura to throw it entirely into the shade, but probably not exactly on the site of the older town. Mr. Sterrett has doubtless discovered the exact site at Tcharyk Serai.

The name Tiberiopolis, on which the Pappeni prided themselves, makes it probable that a re-organization of the district took place in the reign of Tiberius, and that the foundation of Neapolis belongs to the same period.

The Orondeis with their two towns, Misthia and Pappa, are paralleled by a Phrygian people, the Mozeani, whose territory contained two towns, Dioklea and Hierocharax; both these towns coin money with the legends

and ΔΙΟΚΛΕΑΝΩΝΜΟΙΕΑΝΩΝ *

ΙΕΡΟΧΑΡΑΚΕΙΤΩΝΜΟΙ †

There remain to be placed on their precise sites in this district the two towns of the Orondeis, Pappa and Misthia. The former was in Byzantine Pisidia, the latter in Byzantine Lykaonia. It is pretty clear that the Orondeis inhabited the western slopes of the Sultan

* (Coinage of) "Dioklea of the Mozeani."

† (Coinage of) "Hierocharax of the Mozeani."

Dagh, south-east of Antioch, and we must hope that Mr. Sterrett's journey of 1885 will show what is the exact site of Pappa, whether Kara Kuyu or Bachtiar; it is certainly in that neighborhood.⁷ As to Mithia, the site is easier to determine. Mr. Sterrett is, like myself in the paper just quoted, under the mistaken impression that Kereli retains the name of the ancient Carallia. The resemblance is however purely accidental, and M. Waddington, in his papers on the coins of Isauria and Lykaonia, in the *Revue Numismatique*, 1883, p. 36, ff., has shown that Carallia must lie very much further to the south. With this correction a great simplification is introduced into the topography of the district, and Mithia may be placed with confidence at Kereli, or rather at the ancient site in the neighborhood of the modern town (Mr. Sterrett says at one hour's distance, *i. e.* three miles).

Vasada, which was a bishopric contiguous⁸ with Mithia, is perhaps to be placed at Yunaslar, a village on the road to Konia, about four or five hours east of Kereli, and not far west of Kizil Euren. Sir Charles Wilson and I observed there in 1883 the ruins of a very large and fine Byzantine church.

V.—M. APONIUS SATURNINUS, PROCONSUL OF ASIA.

In the *Journal of Hellenic Studies*, 1883, p. 416, I published an inscription of which my restoration was neither complete nor correct. Partly through a correction of M. Waddington, partly through my observing that certain fragments published long ago by M. Waddington (Lebas, No. 750, 751) relate to the same person who is honored in my inscription, I can now give the entire text, even the name of the Roman tribe being certain.

(1) In a fountain on the road between Islam Keui and Ahat Keui; on a fragment of entablature: published in Lebas, No. 751, correctly in epigraphic text, but with incorrect restoration in the cursive text: recopied by me in November, 1881. The fragment contains two lines: the first is

[ὁ ἐξανδρον ἐπὶ τῶν κληρονομικῶν διαστυρίων, ταμία[ν] δῆμο[υ]
'Ρωμαίων ἐπαρχείας Κύπρου]:

⁷ Then Pappa must probably be placed at Bachtiar.

⁸ See Wesseling's note to Hierocles, *ad loc.*, and the passage which he quotes from S. Basil.

the second is

[οἱ γον]εῖς ἀποῶ τὸ ἡρώων κατεσχεύασαν.

My restoration of both lines differs from that adopted by M. Waddington. That of the first line is of course now certain: in the second M. Waddington reads [οἱ Ἀκμων]εῖς ἀποῶ x.τ.λ. The order of the words ἀποῶ τὸ ἡρώων seems to me to be discordant with the analogy of Phrygian inscriptions, and I look for a restoration which will give ἀποῶ a backward connection.

(2) The following fragments probably belong to the same inscription, or refer to the same person. One has been published, Lebas, No. 750,

ΜΙΛΙΑΚΟΙ
ΑΝΤΑ--

(3) The other was copied by Mr. Sterrett,⁹ when travelling along with me on the expedition connected with the English Asia Minor Exploration Fund in 1883. It is, like the last two, on a fragment of entablature, but there is no note of the size of the letters. It was found in the cemetery at Susuz Keui.

ΡΑΤΗΤΟCΠΡΕCΒΕ

In Lebas' fragment, No. 750, both lines are said by M. Waddington to be 0.05m. high, whereas in No. 751 the upper line is 0.07m. high and the lower 0.05. It is hard to see what is the relation between these fragments. There is, however, great probability that they at least relate to the same person, and that several inscriptions in his honor were engraved on the magnificent tomb erected to him by his [parents]. Lebas' fragment probably ran in this fashion:

. Αἱ[μυλῆ] Κο[ροῦτον]
. ζήσ]αντά [τε xοσμίως καὶ *

In Mr. Sterrett's fragment at least one correction is necessary:

σ]ρατη[γ]ός, πρεσβε[υ]τὴς καὶ ἀντιστράτηγος

⁹ On this expedition Mr. Sterrett was serving his apprenticeship to exploring work. His expedition of 1884, in which he has done very important work, was of course on a quite different footing, entirely unconnected with the English Fund and with me.

* "Aemilius Cornutus . . . whose life was of good repute and"

On the analogy of the other inscriptions, I feel inclined to read here *στρατηγόν*, but, as this involves a more violent correction than that of *Γ* for *Τ* (which I consider certain and have put in the text), I dare not adopt it.

From these fragments the text of the inscription is thus restored :

1. ἡ πόλις] ἐ[τείμησεν
 Αούε]ον Σερουήνιον Αο[υκίου υἱόν
 Αἰμ]λίη Κορονότον, δέ[χανδρον
 ἐπ]ί τῶν κληρονομηκῶν δεκα[στηρίων,
 5. ταμίαν δήμου Ρωμαίων ἐπα[ρχείας
 Κύπρου, ἀγορανόμον, στρατηγ[όν,
 πρεσβευτήν καὶ ἀντιστράτηγόν
 Μάρκω Ἀπωνίω Σατουρνείνῳ Ἀστ[ας
 ἐπαρχείας, τὸν ἑαυτῆς ἐπεργέτην *

M. Aponius Saturninus was a prominent partisan of Vespasian in the war against Vitellius. Tacitus calls him *consularis*, but the date of his consulship is unknown. He probably was proconsul of Asia under Vespasian, and is perhaps to be placed as 96th or 97th in M. Waddington's list (*Fastes des Provinces d'Asie*).

The family name Serenius Cornutus is known both at Akmonia (see Franz, *Fünf Inschriften und fünf Städte*) and at Ankyra of Galatia (see Mordtmann, *Marmora Ancyrana*). Now there is an inscription at Akmonia, on a fragment of entablature, copied by Hamilton (C. I. G., 3858, add.), and recopied by me in November, 1881,

τὸ κοινὸν Γαλατῶν

It is difficult to see what the κοινὸν Γαλατῶν ("the Galatian nation") had to do at Akmonia, but the connection of a distinguished person like L. Serenius Cornutus with both cities may have induced the κοινὸν to put an inscription on a monument in his honor at Akmonia.

One more fragment may perhaps relate to the same person : Lebas, No. 765,

* "The city decreed this honor to Lucius Serenius Aemilius Cornutus, son of Lucius, Decemvir of the Probate Courts, Quaestor of the Roman People in the province of Cyprus, Aedile, Consul, Legate and Proconsul to Marcus Aponius Saturninus, Proconsul of the province of Asia, in recognition of his benefits."—A. E.

ΝΕΠΑ
ΑΤΟΙΡΝΟΥ
ΟΓΕΙΞΗ

The first line might be [ταμίαν δήμου Ρωμαίων] ἐπα[ρχείας Κύπρου] ("quaestor of the Roman People in the province of Cyprus"); but I do not see any explanation of the other two lines. It is possible that the second line is badly copied, and should be Σ[τατο]ρ[ιν]ου.

VI.—THE INSCRIPTIONS OF ASSOS.

In reading over the Inscriptions from Assos,¹⁰ I have made a note of some necessary additions and corrections. In view of a possible republication of these Inscriptions in the hoped for account of the excavations, it may be useful to print the following remarks, omitting the discussion of several points which I have noted as requiring too much time.

I. The reading seems to be Ἀριστάνδρου x[. . . .

IV. Line 17, εἰς τὸν ἀγ[ορᾶν].

V. In l. 7, for ἐχουσαι, the aeolic ἐχοισαι is demanded by the uncial text.

XI. In l. 10 [χ]ρῶνται is clearly wrong; read [ᾠ δὲ πρὸς]ρῶνται. In l. 6 the restoration [Ἰσσο]ω cannot be accepted without a proof that the Assians deposited public documents in the temple of Zeus. We should expect that the temple of Athena would be used for this purpose, or, as in No. IV., the Agora.

XII. The statement in the last line of the remarks should be erased. Some place in the territory of Assos, called Rhodi[on] or Rhodi[kon], is doubtless referred to.

XIII. Ὑπατο[ν τῆς Ἀσίας] is an absolutely inadmissible restoration, and, if the expression were allowable, it certainly could not be, as in the appended translation, taken as equivalent to Proconsul of Asia. Caius Caesar was never Proconsul of Asia, nor had he anything to do with the province of Asia, except in so far as he had power over all the provinces of the east. He was sent to the east to direct the war against the Parthians, and there is not the slightest evidence that he ever touched at any point on the mainland of Asia Minor till he was returning from Syria in A. D. 4. Mr. Sterrett

¹⁰ *Papers of the American School of Classical Studies at Athens*, Vol. I, p. 1, ff.

seems to have been misled by some odd remarks in Dr. Schliemann's *Ilios*, p. 633, a passage to which he refers, and has thus been led into some quite incorrect statements. Merivale, in his *History*, says that Caius went to the east in B. C. 1, and entered on his consulship A. D. 1, while actually in Syria. As Caius was consul in A. D. 1, and is styled consul in this inscription, the natural inference is that the inscription belongs to that year.

XIV. The parts I. and II., with their numerous misspellings (*Ρομαῖοι*, *Ἀθηνᾶς*, *πόλεως*, *πολεστίαν*), and with their numerous ligatures and other signs of lateness in the lettering, cannot possibly be assigned, as Mr. Sterrett wishes, to the pre-Augustan period. They belong rather to the end of the second century after Christ, or even to the third. The argument by which Mr. Sterrett supports his early date seems to me to be invalid. The restoration [*Ελ*]*λω*[*πις*] is inconsistent with the space as shown in the drawing: there is only room for one letter in place of *πις*.

XVII. Mr. Sterrett says that Antiochis is a Roman surname. This cannot be accepted without proof, and the Latin inscription which he quotes in a note certainly refers to Greeks, Julia Euhemeris and Julia Antiochis.

XIX. The person honored is obviously Livia Augusta. The second line is

θεῶν Α[ε]ριαν Ἡραν νεαν, σεβαστήν. *

In the last line instead of [*ε*ριαν] read [*γυναῖκα ἀνέτιχεν*].

XXIV. Mr. Sterrett repeats M. Waddington's antiquated explanation of *υἱὸς πόλεως*. He will find a later treatment of the subject in Perrot, *Mém. d'Archéol.*, p. 175, and in a paper of Hirschfeld in a recent volume of the *Zeitschr. f. die oesterreich. Gymnasien*.

XXV. This inscription may be restored in the following terms. The canon of Godfrey Hermann in such inscriptions is to suppose the smallest possible lacuna, and this principle is accepted by the best epigraphists (v. Dittenberger in the *Aufsätze Ernst Curtius gewidmet*, Berlin, 1884, p. 293, and Köhler in *Mittheilungen des D. A. Institutes in Athen*, 1884, p. 118). I will therefore suppose a lacuna of 4 or 5 letters only. The first line I find hopeless, and suspect the reading; I have tried in vain to make a part of *ἐστίδω* come in at the end of

* "The divine Livia Augusta, the new Juno."

the line, δι' ὅλον τὸν ἐνιαυτὸν ἐστιάσαντα ("feasted them for the whole year"). The rest is easy:

σιτο- or ἐλατόν τε δωρεάν διανείμαντα
 πρωτῶν καὶ μόνων, καὶ τὸν σιτω-
 νίας] πόρον πληρώσαντα ἐκ τῶν
 ἰδίων ἐξ ἑθνήσων· σιτωνή-
 σαντα] δὲ πολλὰς, καὶ ἀγοράσαντα
 τοῦ σιτου τὸν μέδοντον δηναρί-
 ων ἰά?, καὶ ποσῶν[τα *

The price *per med.* in l. 8 is filled up *exempli gratia*.

XXXI. *Ad finem* read "ad solacium la(b)oris [et] festinationis [causa]. ΔΕ in l. 9 is probably incorrectly copied.

XXXII. It is quite an inadmissible supposition that a person of the exceedingly common name Σατορνίλος [so accented in C. I. G. *passim*] or Σατορνίνος, who made a vow in Assos, is to be identified with a person of the same name who was *Comes domesticorum* in the reign of Theodosius II. It is still more inadmissible to conjecture that this Saturnilus may have been Proconsul of Asia (p. 90).

XXXV. For θε(έ) read θε(ός). I see no reason for attributing even to an Assian of the Byzantine time such a vocative as θεέ. Moreover the contraction ΘC, i. e., θε(ός), is quite as common as ΘΕ, i. e., θε(ός).

LXXI. In l. 5 I should read πλὴν τῆς γυναικός, and παρατι[θεμαι τὸ μνημα [Δ]ήμη[τρι], Κόρη, Πλούτωνι ("... except my wife, . . . I place this sepulchre under the care of Demeter, Kore, and Pluton").

LXXIII. This should certainly be ἐπιμε[λέ]ϊας Ἑλλαδίου καὶ τοῦ υἱοῦ αὐτοῦ. It is not a sepulchral inscription, but records that some ornamentation or repair of the church was done "by the care of Helladius and his son Lucian." A proper name, Epimēnias, is in the last degree improbable.

W. M. RAMSAY.

* "who first and alone distributed (corn or) oil gratuitously, and paid the cost of supplying the people with corn out of his own means to the amount of 10,000 denaria, (\$1,500.00), and often had charge of the corn importation and procured wheat at the rate of a denarius (\$0.15) a bushel, and made"—A. E.

N. B.—Prof. Ramsay not having furnished translations of the inscriptions cited, and it being impossible to receive any from him in time, Dr. Emerson has kindly supplied them.—ED.

TWO MODERN ANTIQUES.

[Plate V.]

The ever-increasing multiplication in handbooks of illustrations of works of ancient art, and the confidence placed in them by the general public, make it necessary that there should be perfect certainty as to the authenticity of the originals and the trustworthiness of the archetype illustrations. More than one intrusion has been prevented by subjecting a questionable specimen to an archaeological analysis in the columns of a periodical. Thus the remarkable framed reliefs in Patrai, in which Duhn would have recognized copies from the original models for the Amazon frieze of Phigaleia, were shown by Treu to have been designed, with sundry evidences of misunderstanding, after the recovered slabs, and directly from Henning's reproductions, as Klette soon afterward demonstrated (*Archäologische Zeitung*, 1882, Nos. 1 and 2, or Vol. XL. p. 59, sqq., and p. 165, sqq.). Critical testing of his materials is indeed scarcely to be expected of a scholar obliged to make use of the greatest variety of heterogeneous specimens. But so much the more must this be exacted from writers of monographs. To illustrate our meaning two examples will be brought forward in this article: the first a low-relief of the murder of Priam by Neoptolemos, and the second a relief representing Herakles Toxotes.

Plate v (No. 3) reproduces from Heydemann, *Iliupersis auf einer Trinkschale des Brygos* (Berlin, 1866), a drawing which he took from an illustrated description of a Veronese collection, Giovanni Orti di Manara, *Gli antichi monumenti greci e romani che si conservano nel giardino de' Conti Giusti in Verona*. Orti di Manara classes as antique a bas-relief on which is figured a very sinewy and fiercely-frowning warrior, whose long hair escapes beneath a highly ornamented helmet with a curious crest, on the point of stabbing a Lear-like old man, who raises a pair of veiny hands to heaven with a tragic gesture, while his eyes roll and his facial muscles are drawn in a frenzy of fear. An ancient temple in the background, charac-

terized as such by a Greek fret, and a long-haired boy, indicate that the sculptor meant to represent the murder of Priam at the hands of Neoptolemos. The lower part of the marble (about three-fifths) is broken away. The hero, to be sure, grasps the hilt of his sword with the little finger nearest the blade, as the dagger is conventionally held by the stage or canvas murderer since the practical use of the weapon has become unfamiliar. The lively ~~quest~~ dragon with the scaly body, bat's wings, and barbed tongue and tail, has, indeed, a very mediæval aspect. The emotional treatment of the faces, and especially the part played by the eyes, is altogether unantique. But we can readily excuse the false classification of a really fine piece, said to have been much admired by Canova, by its first publisher in 1835. Indulgence gives way to impatience, however, when we find that its spuriousness as an antique suggested itself neither to Otfried Müller and Emil Braun at the time, nor to Heydemann, whose republication is accompanied by a careless misstatement of its size ("die höhe dieses aus der sammlung Molin in Venedig nach Verona gelangten reliefs beträgt 27 meter, die länge 49 meter," obviously for centimeter) and by absurd remarks on its date and probable Grecian finding-place. Overbeck (*Bildwerke zum Thebischen und Troischen Sagenkreis*, Stuttgart, 1857, p. 626) was unable to tell from Müller's reference (*Ancient Art and its Remains*, sec. 415, n. 1) whether it was a marble, a vase-painting, or other work. As soon as its unwitting pretence to a classic origin is forgotten, it becomes to the eye, what an enquiry into its history may yet prove it to be beyond a doubt, an admirable relic of the Italian sculpture of the Renaissance.

In contrast to the feeble and often faulty reproductions so common in handbooks, is a work that deserves the highest praise, as supplying a noble series of almost perfect reproductions of choice antiques, the sumptuous *Monuments de l'art antique*, issued by A. Quantin, under the editorship of M. Oliver Rayet. Nothing could be further from my purpose than to detract from the merit of this excellent collection or its able editor, when I question the authenticity of a monument that has found a place in it. It is reproduced in a *héliogravure* Dujardin of a brownish tint (Livraison 1, Planche III, now indexed as Plate 23 of Vol. 1), from which my drawing (No. 2, Plate v) was made. The marble measures 0.35 m. in height, by a width, at the top, of 0.26 m., and belongs to the collection of M. Carapanos,

the excavator of Dodona. Nothing can be added, by way of defining the subject, to the title *Héraklès tirant de l'arc* printed beneath. The sculpture is already finding its way into the compendia as an example of the state of Corinthian art on the verge of the sixth and fifth centuries B. C., the date assigned, in the text of the *Monuments*, by the editor, although the assumption of Corinth, as the place of its manufacture, is admitted to rest on insufficient grounds (See Collignon's *Archéologie Grecque*, p. 122, and Fig. 36).

Many peculiar features observed in the proportions of the figure are common to various productions of the earliest Greek sculpture. The large shoulder, the deep chest, the slim waist, the extraordinary development of the buttock and thighs, have their counterpart in many archaic statues, particularly in the long-haired athletes generally supposed to represent Apollon; indeed, literary testimony (Aristophanes, *Clouds*, v. 955, sqq.) satisfies us that what seems peculiar in these statues was but the emphasizing idealization of the athletic male form as it appeared in reality. But these features, and others that go with them, are unduly marked: none of the early statues has so deep a chest, or thighs so abnormally muscular, or knees placed quite so high, or toes so pointed. It is true that in early vase-painting still greater abnormities, in this direction, are of common occurrence; but such a comparison proves nothing where the question is, whether a sculptor, capable of such correctness as is seen, for example, in the modelling of the shoulder, or of the calf of the leg, could have been unconscious of these misproportions. It will also, I think, be conceded by any one who recollects how clumsy is the foreshortening of the right foot on the stele by Alxenor of Naxos, found at Orchomenos, that so delicate an aberration from full profile as that of the breast and right foot of our hero, scarcely agrees with the limitations of archaic Greek sculpture, any more than the neglect of the carver to keep within two definite planes, in accordance with the necessary conventions of true relief-modelling, conforms with a sculptural law consciously or instinctively accepted by Hellenic sculptors of all ages. The modern sculptor, indeed, is only too prone to strain after illusions of linear and aerial perspective, and the attainment of stereoscopic effects by strong variations in the depth of his relief. Here, an arm and shoulder are in high relief, and another arm and a leg are almost in *stiacciato*, the whole purporting to be a bas-relief. The outline is everywhere sharply defined; one is reminded of Pliny's little story of how the Corinthian potter Butades

modelled a clay profile in the outline of her lover's face, which his daughter had traced on the wall, thus becoming the inventor of *πρότυπα* or bas-reliefs. But it is equally allowable to think of the slate slab on which the modern sculptor shapes his raised figures. The head is that of an unintellectual athlete, excellently characterized, much too excellently, I fear. There is not a vestige of archaism in this Lysippian forehead and straight nose, any more than in the full lips and the round chin, although the eye appears to be drawn *de face*. M. Rayet compares this head to that of Harmodios, in the group of the tyrannicides at Naples, and there is an indubitable resemblance, not confined to the shortness of the hair on both heads, for which another parallel, in frankly archaic art, is not easily found. Harmodios has his hair arranged in small curls; that of Herakles seems rather suggested than rendered, and that in a manner more germane to the modelling tool than to the chisel or drill. The head and face, from which the stiff smile seen on figures of much less pronounced archaism has vanished, in fact resemble closely those of a bronze figure by Barye in a group ("Peace") familiar to dwellers in Baltimore. But what shall be said of the attitude of our archer? Comparison with any archer figure in the round, the Herakles of the Aiginetan pediment group, for instance, or an experiment with a bow, will suffice to show of what license of foreshortening the prominent right arm is an example. The elbow might easily have been lowered. This may pass. It is a little curious that the hero should stand thus on tip-toe, but not all archaic sculptors made the stand of their personages plantigrade. Apollon and Herakles, in the "Rape of the Tripod" at Dresden, stand similarly raised on their toes. But this extreme forward inclination of the whole figure is simply preposterous, without the accompanying movement of advancing one leg to the attitude, so well described by Tyrtaios,¹ and repeated, with endless variation in the *motif* only, in unnumbered figures designed by ancient statuaries, painters, and die-cutters. It is not the size of the slab that has restricted the play of the limbs, but the awkward insertion, in the fore-ground, of a pile of attributes by which the hero can be identified, quiver, club and lion's

¹ "ἀλλὰ τις εὖ διαβᾷς μέντω ποσὶν ἀμφοτέροισιν στηριχθεὶς ἐπὶ γῆς." Bergk, *Poetae Lyrici Graeci*, 7, v. 21. "Let each man plant both feet upon the earth, and striding stand his ground."

skin. This happens, indeed, to be very necessary for the accomplishment of the desired object, for the slanting sides and smooth surfaces of the slab prove, as M. Rayet observes, that the relief was neither a part of a larger composition nor a member in any scheme of decoration. Shall we suppose a case of art for art's sake and be satisfied, or consider such unobjective exercise of the ancient sculptor's skill a suspicious circumstance? I do not wish to lay stress on the notorious untrustworthiness of the dealer from whom the slab was purchased in Constantinople by Mustapha Fazyl Pasha, an untrustworthiness much deplored by M. Rayet because it makes the alleged Corinthian origin of M. Carapanos' bas-relief a subject of doubt. Nor would I build any definite conclusion on the phenomenal employment of blue-veined Pentelic marble at so early a date as this sculpture would seem to represent; for the eminent French archaeologist justly observes that marble of very similar texture is by no means rare in Greece, and may have been obtained from quarries at present unknown.

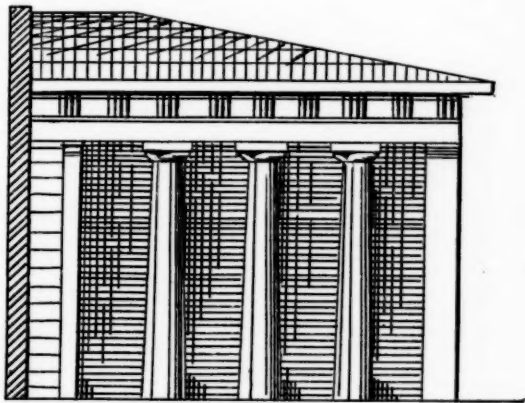
One word only to suggest a possibility of a modern forger having drawn upon an original antique for a suggestion of his subject. The Pursuit of the Centaurs by Herakles was a favorite subject of ancient art. It was represented on the famous ark of Kypselos at Olympia (Pausanias, *Descriptio Græciæ*, v. 19, 9), and figures with another subject from the same piece of furniture on an ancient bronze repoussé found in the lowest strata of the Altis (*Ausgrabungen von Olympia*, T. III. Pl. 23; *Funde von Olympia*, Pl. XXVI; Boetticher, *Olympia*, Fig. 34). The scene is often pictured on vases. The attitude of the hero, as he advances cautiously on the slippery ground that gave his four-footed adversaries the advantage, was portrayed with some skill on the frieze of the temple of Assos. Figure 1 of our plate gives the irregularly broken andesite slab now in the Boston Museum of Fine Arts, from Mr. Bacon's drawing (Clarke, *Report on the Investigations at Assos*, 1881, Pl. 15). The juxtaposition of this composition with the isolated archer on the piece from Mr. Carapanos' collection would almost indicate the retention, on the part of an imitator, of many features of an original very similar to the Assian figure, features such as the unnecessarily small bow, where a larger one would serve to fill a void, or the forward inclination that, with a forward stride, rendered a rapid advance upon a fleeing enemy.

ALFRED EMERSON.

MISCELLANIES.

MR. DOERPFELD'S RESTORATION OF THE PROPYLEAIA.

Through the kindness of Herr Doerpfeld, the architect of the German school at Athens, we are able to give from his own drawings his restoration of the south wing of the Propylaia at Athens.

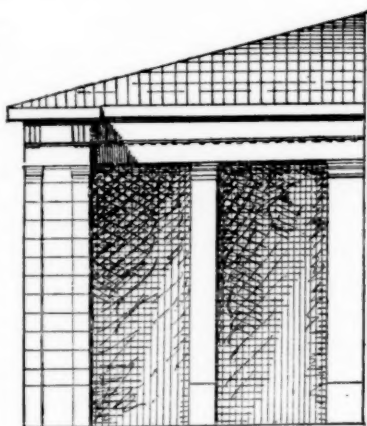


North Front.

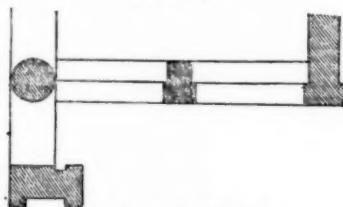
Among the stones that came to light, by tearing down the old tower over the south wing, were several pieces of Doric cornice, one of which had the shape of a broken line, looking like the piece at the point of a gable. Bohn, who made a complete study of the Propylaia, about five years ago, concluded, from these pieces, that the south wing had a gable on one front at least, and that this was most likely to be the north front. From this reconstruction of the south wing with a gable, he argued the existence of a gable on the south front of the north wing: three gabled fronts thus being visible

to the person about to enter the Propylaia; one on the main building immediately in front of him, and one on each wing.

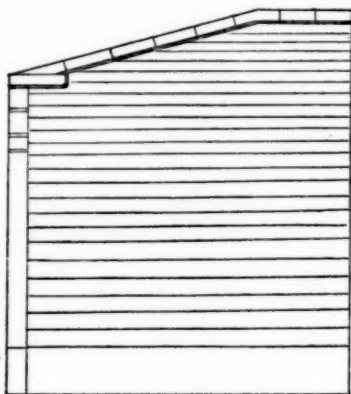
But a complete purification of the Propylaia from the excrescences of later times had not been reached at the time of Mr. Bohn's investigations. Only last autumn was this consummated, and among the results is this new restoration of the south wing by Mr. Doerpfeld. According to the latter, the south wall of this wing was not all of the same height, but sloped downward toward the west, and was finished above by a cornice, parts of which were the pieces Mr. Bohn thought belonged to a gable. So, there was no gable, but the cornice above the triglyphs was the topmost member of the north front. As to the roof, a ridge ran from the south wall, at the point where it began to slope downward, to the westernmost point of the top of the north front, and divided the roof into two parts sloping downward, one to the north, the other to the west. The north slope thus began at the highest part of the south wall, and ran down, its western edge following the ridge, to the cornice



West Front.



Ground Plan of West End.



South Wall.

at the top of the north front. The west slope began at the point where the south wall began to slope downward, and followed the inclination of that wall (its northern limit always being the ridge) down to the top of the west front.

The irregularity of the ground plan of this wing, with its north front projecting beyond its west, was what led Mr. Bohn to put his gable on the north rather than the west. This irregularity also introduced complications into the roofing, which Bohn did not entirely resolve. There are the same difficulties about Doerpfeld's roof, which he may clear up in his papers to appear in the *Mittheilungen* of the German school.

A. M. WILCOX.

I.—THE ARRANGEMENT OF HAIR ON THE SPHINXES OF EUJUK.

In the *Journal of Hellenic Studies*, Vol. II. p. 304, Prof. Ramsay published the representation of a human head, depicted on a vase said to have come from Phocaea, and added the following remark: "The head occurred to my mind when I saw the two sphinxes at Eujuk, and quite independently Dr. Furtwängler remarked that the arrangement of the hair was paralleled only by these sphinxes." It is to be presumed that this parallel has influenced O. Rayet, in his article on a vase of Myrina, *Bull. Corr. Hellén.*, 1884, p. 512, to speak of this head as that of a sphinx. As Dr. Furtwängler says, the main peculiarity is in the arrangement of the hair, which resembles an ordinary Egyptian wig, except that instead of falling perpendicularly to the breast, on each side of the face, and there ending in a square cut, it is curled up at each end, with an outward bend. Above the centre of the forehead it is tied with three bands, and likewise at each side near the ears. Now this style of arranging the hair is especially characteristic of the great goddess of the Syrians, and appears in Egypt as early as the XIXth Dynasty, as the distinctive feature of the Athor heads in the temple at Abu Simbel, constructed by Ramses II. It may be a question whether it was introduced from Asia about that time, when so many deities and types were admitted, or is indigenous to Egypt; but it certainly belongs to Qadesh, the Syrian goddess associated with Khem, and the Phœnician Reseph, as may be seen in Pierret's "*Le Panthéon Egyptien*,"

and elsewhere. Its occurrence in Egyptian Athor heads with cow-ears is not uncommon, and the same may be seen with these and with human ears, on three sepulchral stelae in the Cesnola Collection, and on a kilt of one of the Egyptianized statues (*Atlas, Ces. Col.*, I. Pl. xxii. Nos. 50, 51; Pl. xviii. Nos. 26, 27; Perrot, *Histoire de l'Art dans l'Antiquité*, III. pp. 534, 535), among which may be seen the three bands tying the lock near the curve of the curl. A similar type recurs on the stela of Hadrumetum (Perrot, *ibid.* p. 461), where the goddess bears upon her head the horns and disk, and holds on her breast the disk and crescent. Above are the usual winged globe and asps. Perrot (*ibid.* p. 54) represents another from a votive stela of Carthage, and Ramsay found the same type at Pishmish Kalessi, in Asia Minor. Hence the Phocæan vase bears the head of this goddess rather than that of a sphinx, and it is not difficult to see from what the sphinx type of Eujuk was borrowed. It may not be amiss also to compare the so-called "horseshoe" emblem, standing on an altar figured on the "Caillou Michaux," Perrot, *Hist. de l'Art*, Vol. II. p. 610. With the exception of the bands for tying, it looks as if it might be the same thing without the face,—a mere symbol like the horned caps on the adjacent altars. Among the representations from seals and cylinders in Lajard's "*Culte de Mithra*," the same figure may be seen in the field on Pl. 27, No. 5, and hanging from the wrist of a priest before an altar, Pl. 54, No. 9.

II.—ANCIENT TERRA-COTTA WHORLS.

M. Reinach, in the *Revue Archéologique* for Jan.-Feb. last, publishes the Maconian plaque referred to by Prof. Sayce in Schliemann's "*Troja*," pp. xviii, xxii, which must have served as a goldsmith's mould. The central figures of the god and goddess are surrounded by various emblems, a lion, an altar, a symbol of the sun, and a "whorl." This whorl is regarded by Sayce as identical with those in terra-cotta, occurring so numerously at Hissarlik, and he adds that one was procured by Mr. Ramsay at "Kaisarieh in Kappadokia along with clay tablets inscribed in the undeciphered Kappadokian cuneiform." Sayce, like Schliemann, sees in them votive offerings to the supreme goddess of Ilion. In this connection it is worthy of remark that the Cesnola Collection contains a number of these terra-cotta whorls, precisely similar in make and ornamentation to the

types from Hissarlik, and that they are all from the ancient graves of Alambra in Cyprus, from which incised pottery was taken, also resembling that of Hissarlik. In the graves containing the whorls were found various toilet articles of women, mirrors, long hair-pins and needles, and invariably a small statuette of the goddess, who is represented on the Maonian plaque, and turns up everywhere from Babylonia to Greece and the West. She is as *polyonymos* among archaeologists at the present hour, as she was in the days of the Prometheus, and it may be doubted if Aischylos even knew of her wide prevalence. Whatever may have been the use of the whorls, this evidence of the Alambra graves should not be left out of the problem.

III.—ΛΥΚΑΒΑΣ.

Under the word *λυκάβας*, Liddell and Scott, in their lexicon, write as follows: "On later Greek and Roman coins Λ was prefixed to the number of the year, meaning *λυκάβας*, as is proved by a coin of Vespasian, where it is written at full length; v. Eckhel *N. Doctr.* 4, p. 394." Eckhel is authority for the coin of Vespasian, but not for the character Λ, which should be read L. As a similar statement appears in Reinach's "*Manuel de Philologie Classique*," II. p. 160, it seems worth while to draw attention to it. As to the probability that the character L had anything to do with *λυκάβας*, I have spoken at length in the "*Obelisk Crab Inscriptions*," pp. 9-12, where the investigation seems to show a totally different connection. In regard to this I may be permitted to quote a passage from a letter received from Dr. Isaac Taylor, some time since. "Before becoming acquainted with my friend Dr. Poole's conjecture as to the source of the sign L, I had independently arrived at the conclusion that it must be a loan-symbol from the Demotic. The free introduction of Demotic symbols among the uncial Greek characters of the Coptic alphabet, of Greek numerals into the Ethiopic script, of Semitic logograms into the Sassanian Pehlevi, and the use of Latin logograms, such as £. s. d., among ourselves, suggest and confirm this solution."

A. C. MERRIAM.

THE SIRIS BRONZES.

[Plate VI.]

The bronze, (height 7 in.) illustrated on Plate VI. from my drawing, and its companion, known as the Siris bronzes, are considered to be the finest examples known of the toreutic art, *ἐργα ἐξηλατα καὶ σφυρίλατα*, "works beaten down and hammered up from the inner side." They were found in 1820, in Magna Graecia, in the ruins of Grumentum (now Saponara) not far from the river Siris; near this place Pyrrhos fought his first battle, and they may have formed part of the spoils of that engagement. Such shoulder pieces of a Greek suit of armor covered the leather straps by which the back and breast pieces of the cuirass were held together, and hung down upon the breast. These admirable works were acquired at Naples by P. O. Brönsted, and sold by him to the British Museum in 1833 for £1,000, raised by a subscription towards which the trustees gave £200. Both are engraved in Brönsted's *Bronzes of Siris*, published by the Dilettanti Society in 1836. Brönsted's theory was, that they belonged to the school of Lysippos, and this accorded with his suggestion that they were connected with Pyrrhos. But all recent writers agree in assigning these works to the school of Scopas, and in this connection Lenormant suggests that they may have belonged to Alexander Molossos, king of Epeiros, or to one of his generals. The subject of the relief is variously called Achilles slaying Penthesileia, or Ajax Oileus slaying the Amazon Derione; but it is more probably a conventional group of a Greek warrior and an Amazon, such as numerous sculptural compositions, like the marbles of Phigaleia and Hali-karnassos, repeated in endless variation without attempt at individualization. In the parts of the relief that stand out most boldly, the thickness of the beaten bronze does not exceed that of heavy writing paper. See *Guide to the Bronze Room*, Brit. Mus., 1871; Waagen, *Art Treasures*, I. 93; Murray, *History of Greek Sculpture*, II. 334-5; Müller, *Ancient Art*, p. 271; Lenormant, *La Grande Grèce*, I. 447-49.

CHARLES C. PERKINS.

ART COLLECTIONS.

THE CHARVET COLLECTION OF ANCIENT GLASS IN THE METROPOLITAN MUSEUM OF ART, NEW YORK.

[Plates VII. and VIII.]

"Honor to whom honor is due." For the results of this paper the writer is indebted to the work of W. Fröhner, entitled *La Verrerie Antique. Description de la Collection Charvet*.¹ For this dependence there is indeed an illustrious authority in the *Römische Alterthümer* of Theodor Mommsen and Joachim Marquardt. In Vol. VII. p. 723, *Privatleben der Römer* by Marquardt, the passage here translated introduces the section relating to glass: "The merit of having solved the problem [of treating the subject of ancient glass] as far as possible at present, belongs however to W. Fröhner, from whose learned and critical history of the art I draw the leading conclusions." If additional apology be needed for gleanings from the work of another, with due acknowledgement, the material offered, let it be noted that the folio volume, of one hundred and thirty-nine pages of text, used as an authority, is accessible to few readers in this country. The luxury of color illustration in one hundred and twenty-seven examples of the size of the originals, in addition to forty vignettes in the text, is of the highest quality of French perfection. Only a small edition was printed, and the copies, now rarely offered for sale, can scarcely be had at less than the cost of production (about \$60). Happily the Charvet Collection itself is in New York City, and for illustration of this article the originals are at the service of the public.

The Charvet collection, containing four hundred pieces of ancient glass, was purchased in 1881 by a trustee for the Metropolitan Museum of Art, through the intervention of its Director, at that time in Paris. Although made by a private collector, it was the finest in France, and will bear comparison with the collections in the great museums.² M. Charvet had

¹ Le Pecq. J. Charvet, Chateau du Donjon, 1879. M. Fröhner has been *Conservateur Adjoint* in the Department of Ancient and Modern Sculpture of the Louvre, and is distinguished for his catalogues of the Ancient Sculpture and Ancient Inscriptions of this Museum, for his monograph on the Column of Trajan, and for other important contributions to archaeology.

² In Perrot and Chipiez, *Histoire de l'Art dans l'Antiquité*, III., *Phénécie*, p. 734, we find the remark concerning the collection of M. Gréau: "La collection de verres antiques qu'il possède est certainement la plus riche qu'il y ait en Europe depuis que la collection Charvet est partie pour l'Amérique."

a passion for undamaged pieces, and had selected these examples among thousands which had passed through his hands. This collection is a valuable possession for two especial reasons: in comprehensiveness and in quality it stands among the first; and it has served as the text for an archaeological treatise which has become the only adequate compendium of the subject. We may add a third reason: the illustrious discoverer of the Cypriote antiquities in New York had preserved his other collections intact at the expense of his glass and his coins. To defray the expenses of his excavations many of his finest specimens of glass were sacrificed, and among these M. Charvet found a portion of his harvest;³ thus the magnificent collection of Cypriote glass in New York has its appropriate supplement and extension in the Charvet collection.

We have said that the work of M. Fröhner on the Charvet Collection has become the only adequate compendium of the subject of ancient glass; but the most interesting feature of his work is the confession of his ignorance, and the statement of the unsolved problems which the subject of the history of ancient glass offers. In fact his work, although the best, is really that of a pioneer, for the subject had never been attacked by antiquarians in earnest until Fröhner penned his catalogue.

It is a happy coincidence, when nature adds its charm to that of art, when popular attractiveness and historic interest are combined in the same study. This coincidence is an aspect of our subject. Although highly appreciated by amateurs for its iridescence and artistic qualities, on the other hand, glass has never attracted the class of archaeologists devoted to inscriptions, for, aside from a few makers' names, it generally has none to offer. It does not present, like the Greek vases, the Etruscan mirrors, or the ancient gems, a field for the student of mythology. It does not convey, like the ancient sculpture, an all-embracing view of Greek civilization and religion. It does not shed such light on ancient history as may be found in numismatics. And the difficulties of the subject are connected with these same causes of neglect by archaeologists. Glass rarely having inscriptions, the history of the subject evades one by the absence of dates. Glass rarely having pictorial designs, the subject cannot be built up by such relation with other arts as is often offered by coins, by the pictures of vases, or the general interlacing of forms and subjects in all other branches of the ancient arts. Finally, the immense variety of forms and of colors at the disposition of glass-blower and moulder has resulted in such a versatility of aspect and of type as to have left the subject in a state of chaos.

³ About three hundred fine pieces in the Fitzwilliam Museum, at Cambridge, as well as some of the finest antique pieces of the Slade collection in the British Museum, are from the Cesnola excavations.

And yet, once more, these difficulties of the subject arise from the aspects which give it the greatest importance. Of what other branch of ancient art, for instance, can it be asserted that it had no decadence; and yet it is this fact which causes the supreme difficulty in the matter of classification. Among the plate illustrations which have been chosen for typical purposes, as far as the limited number would allow, the latest piece (No. 6, Pl. VII.) belongs to the early Middle Ages. It is the only mediæval piece in the Charvet collection. Found in a Frankish tomb at Bellenberg-Voehringen, it probably dates from the sixth century.⁴ As the custom of placing objects of art and of use in tombs generally disappeared among the German tribes with the triumph of Christianity, a moment's reflection will show that the sixth and seventh centuries must be very nearly the limit of our knowledge of early mediæval glass. And yet of the very date when the religious revolution deprives us of the objects on which estimates may be based, we find a piece which will compare favorably with any of antiquity. Or, noting the adjacent No. 5 of the same plate, which is from the tomb of a young girl at Beauvais,⁵ and is dated by a Roman coin of the third century, what more beautiful work in glass could be found in any period? Certainly no statue, coin or design of the third century A. D. could lay claims in its own department to a parallel standing, as compared with earlier works.

This continuance of the glass art at a high pitch of excellence in the latest period of antiquity, also attested by the wonderful development of the Byzantine mosaics, reminds us that the Venetian glass is rather a survival than a revival of the greatness of antiquity. Whether we attach more or less importance to the actual local continuance of an ancient art from the fifth century, when Venice was founded, until the time of the eleventh century, when records on this subject begin in Venice; or whether we attach by contrast more importance to the influence of Byzantine art on Venice; the link with antiquity is equally unbroken. The latest known vessels of antiquity and the earliest known of Venetian manufacture exhibit the same artistic qualities, and were therefore connected by those which have disappeared. In early antiquity the Syrian manufactures were renowned, and they were still in operation in the twelfth century A. D., and the Jews of Constantinople were famous in this branch of manufacture in the sixth century A. D., as well as throughout Europe in the Middle Ages. In the earliest antiquity the

⁴ Beaker of transparent glass with light amber-colored relief lines in spiral. Leaf-shaped attachments in dark amber color. Height 7½ inches. No. 198, Mus. classif.

⁵ Transparent glass with spiral ribbing. Opalescent effect from irisation. Height 8½ inches. No. 154, Museum classification.

Egyptian manufactures had reached the highest pitch of art, and these of Alexandria were still famous in the late Roman period: the sand and alkalis of Alexandrine import were used in Venice throughout the Middle Ages.

This absence of a decadence in ancient glass deprives the antiquarian of that standard of style by which at once, in the Roman, Greek, and Eastern arts, centuries are distinguished; nor are even these national distinctions clearly determined. In architecture, sculpture, and painting we learn to distinguish the Egyptian, the Greek, and the Roman. By the glass art we learn to unite them. In no other art can antiquity, from first to last, be so recognized as an essential whole. And the reason is apparent. In glass the art and the matter are, so to speak, one. In architecture, sculpture, and painting there was always the same original dependence on the great mechanic art of the East—the same continuance of them. But elsewhere the form conquered the matter; and who stops to think that the masonry of the Parthenon is fitted like the Phœnician, that it was quarried by a use of metals drawn from Egypt, measured by standards of Assyrian or Chaldean origin, and raised into position by an Eastern mechanic science. In the glass art the genius of the individual artist and artisan combined was above the limitations of race and of epoch; and, whereas the transformations of history are elsewhere revealed, here lies the study of its continuity. How was this continuity established and preserved? was it not by commerce? Take for instance another gem of the Charvet collection, the first piece of Plate VII. (No. 4).⁶ By the aid of an inscription giving the maker's name, *ENNION* we know that this piece of Greek glass from Cyprus (Cesnola, excavations) belonged to a factory which had commercial relations with the Crimea (an amphora by the same maker is in the museum of St. Petersburg), with North Italy (two drinking-glasses in the Museum of Turin, one found with a coin of Claudius; another glass in the Museum of Parma), and with Sicily (drinking glass in the Museum Catajo). Ennion's factory is believed by Fröhner to have been in Sidon. This one object, then, gives a striking instance of the far-reaching character of ancient Mediterranean commerce.

Once more the difficulties of the subject and the peculiar lessons it teaches are inseparable. In the general absence of inscriptions how difficult to say, in view of this wide diffusion of a single maker's work,

⁶ Color, deep mazarine blue with moulded reliefs of good Greek style. Height 4½ inches. Assigned by Fröhner to the early Ptolemaic period—in spite of the coin of Claudius found with one of the Italian pieces. M. Charvet paid 4,000 fr. for it. No. 322, Mus. classif.

that a piece of glass belongs to the country in which it was found. As an example of the pieces which it is so difficult to elucidate, I give the centre piece (No. 2) of Plate VIII. The type here represented is defined by Fröhner as that imitating the appearance of precious stones—in this instance, of agate or of onyx. After a description of the type which this vase represents, of the localities in which it is found, of the specimens which are known, Fröhner concludes with the remark that only discoveries still to be made can determine the locality of the manufacture or the date.⁷

Notwithstanding these uncertainties the subject is not lacking in certain broad aspects of special historical value. Glass was, in the later days of antiquity, in more general use, for a greater variety of purposes, and of a higher average of artistic quality in color and in form, than in our own times. In early antiquity, at least out of Egypt, it was valued as a gem, and objects made of it were associated with vessels of silver and gold. The small vessels of opaque colored glass, Nos. 1 and 3 of Plate VIII., the earliest known to Mediterranean commerce, show, by their diminutive size and the fact that they are frequently found in stands of beaten gold, the rarity and value of glass in its earlier days.⁸ To find the use of glass for domestic purposes general and common it is necessary to reach the first century B. C., if we take into account the countries of the western and eastern Mediterranean. Then began the period which covered even exterior walls with colored mosaics, and floors with tiles of this material; which so multiplied its use for domestic purposes that hucksters made their living in Rome by exchanging lucifer matches for bits of glass to be remelted in the furnaces. In the museum of Naples there are 3,000 pieces: in the Cesnola Cyprus collection there are now exhibited about 2,900 pieces. It is computed that in a single year at Rome, 1858–59, 1,200 vessels or fragments of value were found. Even in Winckelmann's time, the 18th century, cart loads of fragments were being used for the Italian furnaces, and as far back as the 12th century, the monk Theophilus shows us the Franks melting fragments of vases and mosaics for the manufacture of their own stained

⁷ Bottle vase with ground of so deep a blue as to appear black. Agate-like stripings of white with a little amber and light blue. Height $4\frac{1}{2}$ inches. From Cyprus, Cesnola excavations. No. 247, Mus. classif.

⁸ 1. Alabastron of opaque white glass, with thick walls, ornamented with claret-colored stripes and zigzags. Height $3\frac{3}{4}$ inches. It was found in Attica, and is marked with the No. 307 of the Museum arrangement. 3. In shape of an Amphora, of opaque, deep sky-blue color, with irregular horizontal stripes of yellow, zigzag bands of yellow and turquoise. Height $3\frac{1}{2}$ inches. From Corinth. No. 390 of the Mus. classif.

glass. For this period of endless number and countless variety no illustration short of a hundred specimens would be at all adequate, and it has been thought best not to attempt to illustrate it at all in the present article.

For this period, which has left such multitudes of specimens, our uncertainties are mainly of detail. It is in the centuries back of the Christian era that the study becomes difficult. That glass was a comparative rarity in Greece proper, in the fourth and fifth centuries B. C., appears sufficiently certain.

Fröhner asserts that not a single type can at present be definitely assigned to a Greek origin of the distinctively Greek time. That the art is originally Oriental, at first Egyptian, and then Syro-Phœnician, is positive; equally positive, that a general use of glass in the eastern Mediterranean countries must have preceded and prepared its extensive use in the West. Still the process of the extension of the foreign commerce of the older factories and the establishment of new centres of manufacture toward the West is very obscure. The unity of the art of glass is more significant and more apparent than the sequence of steps in its diffusion or development.

One feature of the Cypriote glass-finds as connected with the history of Greek pottery has not, as far as known to me, been hitherto made prominent. Although Cyprus has been a mine of wealth for the study of Greek pottery, Greek vases of the good period are almost absolutely wanting. Some explanation might be found in the decadence of the Greek power in Cyprus in the fifth and fourth centuries B. C., under Persian ascendancy (until its overthrow by Alexander), or in the provincial perpetuation of the earlier Phœnician types. But may not this early disappearance of Greek vases in Cyprus be related to the gradual diffusion of the glass art toward the West? Certain it is that the disappearance, throughout the Greek world, of the Greek (so-called Etruscan) vases, in the 1st century B. C., is coincident with the extension of the use of glass in the West. The custom of regarding the "Samian" Roman ware as the successor to the art of the Greek vases is manifestly in disregard of the fact that glass in the Roman period largely took the place of pottery in the Greek. Undeniable as is the decadence of Greek art in the Roman time, such a case of extinction as is exemplified in the art of the Greek vases is otherwise absolutely unknown. Undoubtedly the Sicilian and Greco-Italian vases of the late period exhibit a marked decadence, but not such as to explain an absolute disappearance of figured designs had not the potter's art given way in bulk to that of the glass-blower and glass-moulder. Is it a daring hypothesis, which would explain the absence in Cyprus of Greek vases in the styles of the fourth and fifth centuries

B. C. by the diffusion, from Egyptian, Syrian, and local factories, of the use of glass, which, at a later date, also supplanted them in the mother country and in the western colonies? This much, at least, is certain, that many of the forms and types common to the Roman Imperial time must be considered, like the art as a whole, to be an oriental inheritance, perpetuated in the East and extended to the West.

In a general way, the ability to date a piece as actually of the Roman Imperial period, or to fix it as a type known to that period, is easily acquired. This ability is based on a comparative study of the glass found in Gaul and Roman Germany with that of the countries of the east shores of the Mediterranean. Aside from the Greek colonies headed by Marseilles and from Southern Narbonese-France, these countries did not come definitely within the field of Mediterranean civilization till after the Roman conquest and the close of the first century B. C. If, then, we find, in Syria, Cyprus, Egypt, Greece, or Italy, a specimen analogous to those found in Roman Gaul or Germany, such a specimen is actually or potentially of the Roman Imperial time, because a piece found in Roman Gaul or Germany is dated as Roman by its locality (Britain is to be classed with them in this connection). On the same principle, a type confined to the Etruscan or Greek portions of Italy in common with Greece, Cyprus, Syria and Egypt would be, almost certainly, earlier than the second century B. C.

Under this head falls the very important class of pieces exemplified by Nos. 1 and 3 of Plate VIII. Of all types this is the most interesting from its very uncertainties, and the fact, made patent by Fröhner's exposition, that its history must be re-written subject to his conclusions. According to Fröhner, an entire class of glass vases has been assigned by archaeologists to a Greek or Phœnician art, when in reality it belongs to neither. The vases in question are of small dimensions and rarely more than double the size of those illustrated. They are in form generally confined to the *alabastron* (No. 1), or imitation of the same form common in the ancient Egyptian alabaster vases; to the *amphora* (No. 3), a vase with small handles, pointed lower end and small mouth; to the *anochoe* or pitcher-shaped, and the *krater* or wide-mouthed vase. Round bottomed vases, in other respects like the amphora, are also common. Of these the commonest forms are the *alabastron* and the *amphora*. The limitation as to shapes is in striking contrast to the endless variety of forms common in other ancient glass, and this limitation is connected with the opaque character of the vitreous material, which so closely resembles a porcelain as to have been classified by one writer⁹

⁹ Wilkinson, *Ancient Egyptians*, Vol. II. pp. 12 and 150.

under this head.¹⁰ The decoration is most frequently in irregular horizontal bands of wave lines and zigzags, and the most frequent colors are yellow and turquoise, on a dark-blue ground, or turquoise ground with yellow and dark-blue wave lines and zigzags. Claret-colored lines on a white ground form a well-defined but less numerous variety. These small vases are supposed to have been toilet pieces used for perfumes and cosmetics, and were highly prized, since they have been found in the tombs on stands of beaten gold, as already remarked. Their value is also shown by the fact that, in the class of Cypriote tombs where they occur, not more than one tomb in fifty yields a piece (examples in case 22, Cesnola Glass). They are not known to the Roman Imperial time and the centuries after the Christian era. The earliest dated glass vessel in the world belongs to this class; the little jug of the British Museum, in opaque turquoise-blue glass with branches and bands in yellow.¹¹ The hieroglyphs engraved around the neck give the name of Thothmes III. and consequent date of about 1600 B. C. The form, approximating that of a shortened German seltzer bottle tapered toward the base, is a variation from those specified, but the character of the glass and its colors are the same. Other specimens of this opaque colored glass, in all the forms mentioned, in the British Museum, are from Egyptian remains in the Sinaitic Peninsula, and are ascribed, on the authority of Dr. Birch, to the XIXth dynasty, c. 1500-1400 B. C., on account of the character and inscriptions of the associated remains; others in the British Museum are from tombs of the XVIIIth dynasty.¹²

Other specimens of this glass are frequently found in Egypt, but without equally definite or accessible means of fixing a date (in the Abbott Collection of the New York Historical Society there are two fine specimens of the "Krater" form). Large numbers of this class are from tombs in Greece, the Greek colonies, and Etruria. All the pieces of this class in the Charvet collection (42 examples) which have specified localities are from Greek tombs. From such finds arose the presumption that these small vases were of Greek origin, a presumption not opposed by the Etruscan finds, since the so-called Etruscan pottery, with rare exceptions, is certainly Greek and imported.

This presumption is, however, only a counterpart of that earlier mistake, already detected by Winckelmann and long since exploded, but

¹⁰ The Chinese manufacture a glass equally resembling, and equally distinct from, porcelain.

¹¹ No. 283 of Harrison's photographs, and in Wilkinson's *Anc. Egypt.* (ed. Birch) Vol. II. p. 142.

¹² Harrison's Photographs, No. 283.

still perpetuated in the popular term "Etruscan vases." But while the "Etruscan" vases of pottery are Greek, the "Greek" vases of glass are Egyptian. Caere, the locality of Etruria which has most abundantly supplied these vases, was the most important entrepôt of Egyptian commerce (by Phœnician or Greek mediation), and the objects found with them are of Egyptian character. In Greek localities, those in most intimate commercial relations with the East, like Athens, Corinth, Camirus in Rhodes, and the Greek colonies of Cyprus, have furnished the greatest number.

This brings us to the suggestion of a Phœnician origin. In the catalogue, made by Mr. Nesbitt, of the glass in the South Kensington Museum, the opaque polychromatic glass vases in discussion are uniformly without specified localities and uniformly designated (with one exception) "Egyptian or Phœnician." In the Egyptian Guide of the British Museum, Dr. Birch suggests the Phœnician Sidon as a possible source for the specimens from the Sinaitic Peninsula and for those from the tombs of the XVIIIth dynasty.

To the hypothesis of Phœnician derivation Fröhner offers the general rejoinder of "no evidence" and the remarkable fact, that there is not a single glass vessel in existence earlier than Greek or Roman time which can be positively ascribed to a Phœnician manufacture. It need hardly be remarked, after what has been said, that discovery in a Phœnician tomb is not positive evidence of Phœnician manufacture. Notwithstanding the undoubted importance at an early date of Phœnician glass factories, the precedence of Egypt and the dependence of Phœnicia on Egypt cannot be denied. But that this particular type was ever borrowed or imitated cannot be at present argued from specimens or from ancient authorities.¹³

To sum up the demonstration of the Egyptian origin of these vases, there is to be noted; first, the palpable correspondence of colors and of paste with the Egyptian enamels—especially the *cachet* of the Egyptian turquoise and other blue-greens; the positive evidence of the presence of many specimens in Egypt, and the negative evidence of their rare occur-

¹³ "A part quelques fragments de l'époque gréco-romaine, il n'existe pas dans nos musées un seul verre que l'on puisse attribuer à la Phénicie avec une entière certitude" (Fröhner, p. 19).

"Depuis quelques années on donne à l'industrie phénicienne les flacons en verre opaque multicolore. Il peut y en avoir dans le nombre qui viennent de Sidon; mais en thèse générale rien n'est plus erroné que cette classification" (ibid. p. 21).

"On les appelle verres grecs parcequ'il n'existe pas de verre grec de l'ancien style, tantôt verres phéniciens, parcequ'on ne connaît pas de verre phénicien digne de ce nom, et qu'il fallait bien combler des lacunes aussi regrettables. Mais ces attributions ne reposent sur aucune base sérieuse" (ibid. p. 41).

rence in Phœnicia, as far as finds have been made or reported; the fact that the earliest existing dated glass vessel is an Egyptian piece of this type; and the corroborative evidence furnished by a passage of Strabo. This author, as quoted by Fröhner, was informed in Alexandria that only there could be obtained the sand proper for the making of "the beautiful polychromatic glass." Fröhner adds that the term *βήσσον*, by which the "Alabastron" was distinguished in Alexandrine Greek, is unknown to the other Greek dialects.

WM. H. GOODYEAR.

CORRESPONDENCE.

CARTHAGE ET L'ARCHÉOLOGIE PUNIQUE EN TUNISIE.

Depuis que la France a étendu son protectorat sur la Régence de Tunis, les études d'archéologie africaine ont reçu une nouvelle impulsion, et de nombreuses découvertes se sont produites, coup sur coup, dans le domaine des antiquités puniques, berbères et gréco-romaines de l'Afrique septentrionale. Le gouvernement français a envoyé dans des régions jusqu'ici à peu près vierges et inexplorées, des missionnaires archéologues qui, secondés avec un dévouement absolu par les officiers du corps d'occupation, ont signalé de nombreux monuments de l'époque carthaginoise et romaine, identifié des ruines de villes, reconstitué le réseau des anciennes routes, en un mot, ont complètement renouvelé l'histoire de cette intéressante portion du monde ancien. De ces recherches actives et persévérantes, il est résulté des publications importantes, et mon but serait, ici, d'en faire connaître quelques-unes, celles qui touchent de plus près à l'ancienne Carthage et aux établissements des Carthaginois sur la côte est et nord de la Tunisie.

Les remarquables études que M. Philippe Berger a consacrées, dans la *Gazette archéologique* de 1880, à la *Trinité Carthaginoise*, viennent d'être complétées par deux suppléments importants. Dans le premier, intitulé *Stèles trouvées à Hadrumète*,¹ M. Berger décrit et commente des stèles à symboles puniques que lui a fait connaître M. l'abbé Trihidez, aumônier du corps expéditionnaire français. Tous ceux qu'intéressent les études d'archéologie orientale connaissent, maintenant, ces petits monuments à fronton triangulaire, sur la face antérieure desquels se trouvent gravés au trait des symboles qui se rattachent à la religion carthaginoise et sont le plus ordinairement accompagnés d'une inscription votive en l'honneur des grands dieux du panthéon punique. On en a trouvé en Sicile, à Carthage, à Utique, et sur un grand nombre d'autres points de la côte méditerranéenne occupés par les Carthaginois. Celles qu'étudie particulièrement M. Berger dans le travail que nous signalons proviennent de fouilles faites dès 1867, lors de la construction de la nouvelle église de Souse, ville bâtie, comme on sait, sur les ruines de l'ancienne Hadrumète. Particularité bien curieuse et encore inexpliquée, ces stèles, découvertes à une profondeur de

¹ *Gazette archéologique*, 1884, p. 51.

cinq ou six mètres au-dessous du sol actuel, recouvraient de petites urnes en terre rougeâtre fort grossière, renfermant des ossements calcinés. Quelques esprits ingénieux ont émis l'hypothèse que ces os calcinés par le feu étaient des débris humains, éloquents vestiges des sacrifices humains en usage chez les Carthaginois. J'ai pu moi-même étudier sur les lieux la question, et j'ai fait examiner les ossements par des médecins militaires français qui ont tous été d'avis que ces débris n'ont pu appartenir à un corps humain, mais au contraire à des animaux, probablement à des moutons. Il faut donc remplacer la légende des sacrifices humains par des immolations de moutons. Mais une autre question se présente tout de suite à l'esprit : quel rapport ces urnes à ossements ont-elles avec les stèles qu'on a trouvées au-dessus ? Est-ce le hasard qui a rapproché les unes des autres, ou bien a-t-on immolé des moutons en l'honneur des divinités mentionnées sur la stèle ? La première hypothèse me paraît la plus vraisemblable, car dans les inscriptions des stèles puniques on ne fait pas la moindre mention d'un sacrifice quelconque ; puis, nulle part ailleurs on n'a rencontré de pareilles urnes cinéraires au-dessous des stèles que nous possédons aujourd'hui par milliers. Il est donc bien superflu, suivant moi, de chercher une raison scientifique à cette association toute fortuite des urnes et des stèles d'Hadrumète.

Quatre des stèles d'Hadrumète ont paru plus particulièrement intéressantes à M. Berger. La première représente un portique formé de deux cariatides qui supportent une large frise : c'est un des rares monuments qui nous permettent de nous faire quelque idée de l'architecture carthaginoise. Les colonnes, très élancées, sont supportées par une base qui affecte la forme d'un bouquet de feuilles d'acanthé, d'où semble jaillir le fût qui monte en se rétrécissant très sensiblement et se termine à la place d'un chapiteau, par un buste de femme. Cette femme, vue de face, a les traits d'une déesse. Ses cheveux retombent en larges boucles sur ses épaules, et elle porte dans ses mains ramenées sur sa poitrine, un grand croissant surmonté du globe solaire. Sur sa tête elle porte un autre globe qui supporte la frise, et son vêtement est simulé par le fût de la colonne, dont les cannelures parallèles forment les plis. La frise se compose d'un bandeau de fleurs de lotus renversées, au-dessus desquelles s'étalent les ailes éployées du globe solaire entouré de serpents ; plus haut, en guise d'entablement, une rangée d'*uraeus* vus de face ; et enfin, sous le fronton triangulaire, une rangée de rosaces.

Ce qui ajoute encore à l'intérêt de cette représentation, c'est que les bustes des cariatides ne sont pas, comme on pourrait le croire tout d'abord, de simples motifs d'ornement ; il faut leur reconnaître une signification religieuse et y voir l'image d'une déesse : c'est la première fois qu'une divinité purement punique paraît avec des traits aussi précis. Pourtant,

la même divinité est reproduite sur deux des stèles trouvées par M. de Sainte-Marie à Carthage ; mais le sujet est traité un peu différemment et nous est parvenu en moins bon état de conservation.

Quelle est cette déesse phénicienne dont les attributs rappellent ceux de la déesse égyptienne Hathor ? Ce ne saurait être, conclut M. Berger, que Tanit qui était, comme Hathor, une déesse lunaire : nous avons donc maintenant, une représentation matérielle de la *Virgo coelestis* si fréquemment invoquée sur les monuments carthaginois, et nous saisissons un des points de contact de la mythologie phénicienne avec la mythologie égyptienne. D'autres stèles étudiées par M. Berger portent sur leur face antérieure l'image en relief de trois petits cippes de forme carrée, rangés sur une seule ligne, sensiblement plus larges à leur base qu'à leur sommet, et celui du milieu plus grand que les deux autres. Cette figure grossière qu'on ne rencontre pas une seule fois sur les stèles de Carthage nous fait toucher du doigt dans toute sa rudesse, le caractère de la religion carthaginoise, lorsqu'elle était pure encore de toute influence égyptienne ou grecque. Nous sommes en présence de l'image primitive de la divinité, sous la forme d'une pierre conique ou d'un bétyle, ce qui caractérise les religions orientales dans la première phase de leur développement. Mais ce qui est particulièrement intéressant ici, c'est le groupement de ces figures coniques, trois par trois : cette triade est le symbole rudimentaire de la trinité carthaginoise, dont les éléments indissolublement liés, se résolvaient en une unité supérieure.

Ce point a été plus nettement encore mis en lumière par la seconde étude de M. Berger : *Lettre à M. Alexandre Bertrand sur une nouvelle forme de la triade carthaginoise.*² Sur une stèle trouvée à Lilybée, on voit, gravée au trait, une scène d'adoration : un homme en prière devant un pyrée, derrière lequel se trouve l'image conique de Tanit ayant à droite un caducée ; au-dessus, les trois cippes de forme conique, celui du milieu plus élevé que les deux autres et surmonté du disque et du croissant renversé. Sur quelques stèles d'Hadrumète, ce même groupe de trois figures coniques se trouve répété deux et trois fois sur la même stèle, de façon à présenter deux ou trois petites triades identiques, juxtaposées. Mais, remarque M. Berger, "la triade du milieu a pris plus d'importance que celle des côtés, si bien que nous nous trouvons en présence d'une véritable ennéade, dans laquelle la triade centrale joue, par rapport aux autres, le même rôle que joue, dans chacun des groupes, l'unité du milieu."

La représentation de la divinité sous la forme de trois cippes coniques paraît donc avoir été constante dans la religion carthaginoise, et l'on peut trouver dans cette image la confirmation directe de la théorie des mytho-

² *Revue archéologique*, Avril, 1884.

logues qui considèrent le panthéon carthaginois comme formé d'une série de triades hiérarchisées, qui vont en décroissant, depuis les grands dieux jusqu'aux divinités inférieures. En tête de ces grandes divinités, d'après le traité de Philippe de Macédoine avec Carthage, conservé par Polybe, se trouvent le Génie de Carthage, Héraclès, et Iolaüs, dans lesquels on reconnaît les dieux invoqués sur les stèles,—Tanit, Baal-Ammon, et un dieu-enfant appelé Joel dans les inscriptions carthagoises. Rien de plus naturel, ce me semble, que de regarder les trois cippes coniques des stèles d'Hadrumète comme les symboles de ces trois divinités suprêmes du panthéon carthaginois.

Nous ne quitterons pas les ruines d'Hadrumète sans mentionner deux inscriptions peintes sur tesson de poterie, que M. Paul Melon a recueillies à Sousse.³ Ce sont deux inscriptions en caractères néopuniques, si effacés qu'il est presque impossible de les lire. Dans les fouilles que le gouvernement français m'a chargé d'entreprendre à Carthage, durant l'hiver dernier, avec M. Salomon Reinach, nous avons également découvert un *ostrakon* couvert d'une longue inscription néopunique, à l'encre, malheureusement aussi à peu près indéchiffrable.

Les ruines qui couvrent la Tunisie ont eu presque toutes, le malheur d'avoir été exploitées comme carrières par les diverses populations qui ont successivement occupé le pays. Il en résulte que les plus anciennes, celles qui remontent jusqu'à l'époque de la floraison de l'empire carthaginois sont les plus maltraitées : Romains, Vandales, Byzantins, Arabes les ont tour à tour inconsciemment détruites, de sorte qu'aujourd'hui, il en émerge bien peu de chose au-dessus du sol. La racine des murs est parfois le seul témoin des constructions puniques, et c'est surtout dans les nécropoles, quand elles n'ont pas été par trop brutalement violées qu'on a retrouvé des vestiges de l'antiquité carthaginoise. Tout le long de la côte de la grande et de la petite Syrte, là où étaient échelonnés ces *emporia* phéniciens si prospères et si riches, ces entrepôts du commerce de Carthage avec l'Orient, avec les royaumes numides et le centre de l'Afrique, on peut dire qu'il ne reste presque rien en dehors des vestiges de l'époque romaine. Au fameux promontoire appelé *caput Africae*, qui sépare les deux Syrtés, on voit bien, le long de la côte, des substructions puniques battues par les flots de cette mer inhospitalière ; on trouve aussi à la base de ce promontoire sur lequel est aujourd'hui la ville de Mehdiâ, une nécropole phénicienne qui remonte à la plus haute antiquité. Mais tous les tombeaux, creusés dans la roche vive, sont ouverts depuis des siècles ; on en a volé les richesses et dispersé les ossements. Il n'en reste plus un seul qui puisse offrir quelque espoir à la curiosité de l'archéologue.

³ *Revue archéologique*, Septembre, 1884, II. p. 167.

Cependant, entre Mehdiâ et Monastir, sur le bord de la mer, en un endroit qui a eu l'heureuse chance de n'être jamais habité, ou occupé par des constructions postérieures à l'époque punique, M. Paul Melon a rencontré une nécropole phénicienne où le vandalisme n'avait pas absolument fait table rase.⁴ Sept ou huit chambres sépulchrales étaient à peu près intactes; l'une d'elles contenait encore un corps en place, et, soit auprès de ce cadavre, soit dans d'autres salles, on a recueilli quelques menus objets de l'époque punique: des lampes, avec un bec d'une longueur inusitée, qui rappelle les lampes égyptiennes; elles sont en terre noirâtre, sans anses, et ornées de stries qui partent du trou central. Mais ce qui rend cette découverte particulièrement intéressante, c'est que la forme des tombeaux diffère entièrement de celle des tombeaux trouvés à Tyr et aux environs, tandis qu'elle est identique à la forme des tombeaux d'Aradus. Le caveau est creusé dans le roc, et l'on y descend par un escalier de cinq ou six marches, aboutissant à une porte haute de 70 centimètres et large de 60. Le plafond de la chambre a environ 1 m. 50 au-dessus du sol. "À droite et à gauche, dans la plupart des tombeaux, se trouvent deux lits creusés dans le roc, occupant toute la longueur de la chambre: c'est sur ces lits que l'on plaçait le mort. Entre les deux lits, se trouve un espace vide, de quarante centimètres de largeur, qui forme couloir. On y descend par deux marches: sa profondeur est de soixante centimètres environ. Quand on s'y tient debout, la tête d'un homme de taille ordinaire touche le plafond de la chambre sépulcrale. Au fond, au centre de la paroi, entre les têtes des lits, est une petite niche, dans laquelle on devait mettre une lampe."

Si l'on suit la côte des Syrtes, en remontant vers le sud, comme je l'ai fait l'hiver dernier avec M. Salomon Reinach, on sera forcé de reconnaître que les vestiges phéniciens ne sont pas plus considérables; les ruines romaines les recouvrent sans doute, et il faudrait creuser parfois très profondément pour recueillir des débris contemporains d'Annibal. La Byzacène qui fut le grenier de Carthage avant d'avoir été celui de Rome, et qui comprenait des villes comme Thenae, à l'extrémité septentrionale de la petite Syrte; Alipota, probablement la *Sullecti* des Romains; Acholla fondée par des colons phéniciens venus de Malte; Thapsus, au cap Demas, avec un grand môle qui se prolonge au loin dans la mer et dont on admire encore les restes imposants; Leptis minor, dont le nom est resté dans le pays sous la forme *Lemta*; l'île de Cercina; enfin Thydrus dans l'intérieur des terres, où l'on voit un amphithéâtre aussi bien conservé que le Colisée à Rome: toutes ces villes, dis-je, où les ruines de l'époque romaine abondent, n'ont rien conservé de l'époque phénicienne, qui

⁴ *Revue archéologique*, Septembre, 1884, p. 166 et suiv.

émerge au-dessus du sol. On ne trouve même dans le pays aucune des monnaies à légendes puniques qu'on leur attribue. Dans le golfe de la grande Syrte, il ne faut pas songer davantage à rencontrer des vestiges remarquables de la puissance carthaginoise; l'ancienne ville qui s'élevait à Maharès n'a que des ruines romaines; Tacape, à l'entrée de l'oasis de Gabès, port important à l'époque punique et romaine laisse à peine deviner aujourd'hui son emplacement, et les ports qui entouraient l'ancienne ile Meninx (aujourd'hui Djerba) et bordaient l'oasis de Larzis nous seraient inconnus sans les textes des auteurs qui nous affirment qu'ils remontent au temps des Carthaginois. Ainsi, sur toute cette côte orientale de la Tunisie, le long de cette mer difficile, *mare sævum et importuosum*, dit Salluste, on ne rencontre, au-dessus du sol, que des vestiges romains. Des fouilles seules, entreprises avec méthode et avec une mise de fonds considérable, révéleraient ce que furent ces fameux *emporia* qui, par leur alliance avec Rome, contribuèrent tant à miner la puissance carthaginoise qui les avait exploités trop longtemps.

Ces fouilles, la France les entreprendra un jour, mais ce n'est pas dans ces lointains parages qu'il faut commencer à ouvrir les entrailles du sol. Carthage est là, tout près de Tunis, et si les fouilles y sont aussi laborieuses que dans les endroits que nous venons de parcourir, du moins ces ruines sont plus à la portée des explorateurs; elles sont d'un abord facile, et puis, on a l'avantage de travailler sur le sol de la métropole. J'ai été moi-même, avec M. Salomon Reinach, chargé par le gouvernement français de commencer ces fouilles, et peut-être qu'un jour, je raconterai sommairement, ici, les résultats importants auxquels nous avons abouti, après deux mois seulement de travail; interrompus pour l'instant, ces travaux seront repris prochainement et poussés avec activité. Pour le moment, je me contenterai de dire quelques mots des fouilles que M. E. de Sainte-Marie a exécutées aussi à Carthage dès 1874 et dont il vient seulement de publier la relation dans un livre intitulé: *Mission à Carthage*, (Paris, Leroux, 1884).

Dans cet ouvrage intéressant, M. de Sainte-Marie fait la relation de la mission dont il avait été chargé par le ministère de l'Instruction publique; il raconte ses fouilles à Carthage, puis à Utique, décrit les monuments qu'il a découverts: ce sont des stèles votives à Tanit et à Baal-Ammon, des inscriptions grecques et romaines, des lampes, des poteries, et notamment une grande statue de l'impératrice Sabine. L'ouvrage se termine par un essai sur la topographie de Carthage à l'époque punique et à l'époque romaine. Nous laisserons de côté, ici, tout ce qui concerne la topographie et les antiquités grecques et romaines, pour envisager exclusivement les antiquités puniques.

M. de Sainte-Marie a rapporté de sa fructueuse exploration le nombre véritablement surprenant de 2190 stèles puniques de celles qu'on appelle

maintenant des *Rabat-Tanit*, à cause des premiers mots de l'inscription qu'elles portent. Toutes ces inscriptions ont été trouvées au même point, en un terrain situé à peu près à égale distance entre la citadelle de Byrsa, occupée aujourd'hui par le couvent de Saint-Louis et un palais bâti sur les bords de la mer, sur les ruines d'un ancien édifice auquel on donne le nom de temple d'Apollon. De nouvelles recherches entreprises au même point par M. Reinach et moi, nous ont fourni, à notre tour, plus de cinq cents stèles du même genre. On les recueille pêle-mêle, au milieu de terres de déblai et d'éboulis de toute sorte, à une profondeur moyenne de cinq à six mètres. Il est visible que ces stèles ne se trouvent plus dans leur place originelle, et qu'elles ont été bouleversées et transportées à l'époque romaine. On a émis diverses hypothèses pour expliquer l'usage de ces stèles analogues à celles d'Hadrumète, d'Utique, de Lilybée, et d'autres endroits encore, et consacrées aux trois divinités suprêmes du panthéon carthaginois. Étaient-ce des monuments funéraires; probablement non, puisque rien dans le texte votif de l'inscription n'indique une destination funéraire; et aucun des nombreux symboles dont elles sont ornées n'a ce caractère. Il faut donc admettre que ces stèles étaient de simples ex-votos destinés à appeler sur le dédicant ou sa famille la protection de la divinité. Un grand nombre d'entre elles, sinon toutes, étaient certainement enfoncées dans le sol, de façon que la partie inscrite émergeât seule, car plusieurs ont la partie inférieure à l'état brut et à peine dégrossi au marteau, tandis que la partie supérieure, destinée à être en vue, est toujours très régulièrement taillée et même polie avec soin.

Un des symboles les plus fréquents sur les stèles de Carthage est le mouton, généralement figuré de profil, au trait, et par une main assez inhabile. La laine est représentée par de petites hachures au marteau, et la queue, longue et très large, ressemble à celle du mouton tunisien de nos jours. On voit sur une stèle, un enfant monté sur un mouton; une autre représente un éléphant; d'autres enfin ont un bœuf, un chien, un cheval, un oiseau, un poisson. Les arbres et les fleurs s'y rencontrent non moins fréquemment; ce sont des palmiers, la fleur de lotus, des roses épanouies, des grenadiers; les vases qui y sont aussi fréquemment reproduits nous donnent les types principaux de la céramique carthaginoise. Quant aux symboles divins, il est exceptionnel de ne pas les rencontrer: la main ouverte est le plus souvent figurée de face, quelquefois de profil; on sait que dans tous les pays orientaux, c'est encore la coutume de peindre une main ouverte sur les maisons ou les monuments afin d'éloigner le mauvais œil; rappelons à cette occasion, que dans la symbolique chrétienne, la main ouverte représente Dieu le Père. La trinité carthaginoise est représentée sur les stèles par une figure géométrique affectant la forme d'un triangle surmonté d'un cercle et accosté de deux appendices latéraux;

qu'on se représente un homme vêtu d'une longue robe et élevant de chaque côté les bras à la hauteur de la tête, et l'on aura exactement l'image de ce symbole qui n'est, peut-être, que la dégénérescence de la représentation de la figure humaine.

Parfois, on voit un homme dans l'attitude de l'adoration ; il lève la main ouverte à la hauteur du visage ; d'autres fois, ce sont des figures humaines de face ; la plus curieuse est une stèle qui représente, sous un portique en plein cintre, une figure ailée de face, tenant dans ses mains le croissant surmonté du globe solaire, c'est à dire les attributs de Tanit. M. Berger, dans son étude sur la *Trinité Carthaginoise* a déjà remarqué cette stèle, qu'il faut rapprocher de la représentation qu'on voit sur une des stèles d'Hadrumète dont nous avons parlé. Outre le croissant et le globe, symboles de Tanit, on rencontre le caducée, symbole du dieu-enfant Joel, identifié à Mercure par les Romains ; le gouvernail, l'ancre, la proue, symboles probables du Neptune carthaginois, dont on ne connaît pas encore le nom punique ; l'image de la galère carthaginoise, qui sillonnait la Méditerranée, s'y remarque également. Le scarabée et l'épervier qui se rattachent au culte des morts sont sans doute d'importation égyptienne. Une stèle représente un pontife sacrifiant devant un petit édicule à fronton triangulaire. Signalons, enfin, un guerrier armé, d'un travail barbare, un chariot, un soc de charrue, une hache bipenne.

Malheureusement le texte des inscriptions qui accompagnent ces symboles n'offre pas la variété qu'on pourrait espérer. Une vingtaine de formules dédicatoires se répètent partout, et les noms propres seuls varient, bien que ces monuments aient été fabriqués à des époques très éloignées les uns des autres. Les uns sont certainement antérieurs à l'an 146 avant notre ère, date de la conquête romaine ; les autres qui portent des inscriptions néopuniques en caractères cursifs presque indéchiffrables, sont du temps de la domination romaine : on s'en convaincra si on compare l'écriture à celle des légendes néopuniques de monnaies frappées en Espagne avec la tête d'Auguste et de Tibère. C'est donc surtout au point de vue paléographique et au point de vue de l'onomastique que ces textes sont intéressants, et encore, il faut constater que l'onomastique punique n'est ni plus féconde ni plus variée que l'onomastique arabe actuelle. Elle se compose exclusivement de noms théophores formés avec les noms des dieux sémitiques. Les plus fréquents sont Hannon, Magon, Asdrubal, Himilcon, Bomilcar, Adonibal ; quelques autres comme Sancôn, Cîd, Aris sont moins connus ; il en est qui sont formés avec Esmoun, Melqart, Tanit, Molok, Milcat, Astarté, et même avec Allat ou Illat, forme féminine du dieu sémitique El.

La formule ordinaire de ces inscriptions est la suivante : "A la grande dame Tanit, penê-Baal (la face de Baal), et au seigneur Baal-Hammon :

vœu fait par Magon, fils de Bomilear, fils de Magon, parce qu'ils ont entendu sa voix ; qu'ils le bénissent."

Une seule des inscriptions trouvées par M. de Sainte-Marie au cours de sa mission s'écarte de la formule banale dont nous venons de donner le type. Elle n'a pas été trouvée à Carthage, mais au douar de M'deïna, à cinq ou six heures au sud-ouest du Kef, sur les ruines d'Altiburos. Elle est en écriture néopunique, et bien qu'elle ait déjà été étudiée par divers savants avant l'ouvrage de M. de Sainte-Marie, nous en donnerons la traduction : "Au seigneur Baal Hammon, d'Altiburos : Vœu qu'ont fait Abdmelqart, fils de Keneceâm, et Marius, fils de Tabreçân, et Satmân, fils de Takçultân, et Massiva, fils de Loulai, et Gagan, fils de Saçaveân, et Mogmo, fils de Tabreçân, et Taaçmasgar, fils de Scyphax, et Adonbaal, fils de Tabal, et Gazar, fils de Kamzamrân, et Marius, fils de Lebo, et Saalgam, fils de Satouat, et Taaçto, fils de Massiva, et leurs collègues . . . autel ; et Naçamran [benôn] et Eïçafôn, préposés aux choses saintes. Au mois de Karar, l'année de Balal le sacrificateur, fils de Tasucta, sous les suffètes Massiva, fils de Tazran, et Azrubaal, fils de Barca, et Ç . . . çelân, fils de Suasbel, et [Mabiu le Voyant], préposé aux prêtres de Niathmân, et le prêtre de Baal Hammon Ouarouçân, fils d'Aris, parce qu'il a entendu leur voix et les a bénis."

Cette inscription, à cause de sa date, des noms insolites qu'elle renferme et qui sont, les uns puniques, les autres numides ou romains, à cause aussi du nom du dieu et de certaines particularités dialectales, est sans contredit la plus importante de l'épigraphie phénicienne de l'Afrique.

La partie du livre de M. de Sainte-Marie qui traite de la topographie de Carthage est annihilée par les chapitres que Charles Tissot a consacré au même objet dans le premier volume de son grand ouvrage intitulé *Géographie comparée de la province romaine d'Afrique* (in 4°. 1885). Nous n'aborderons pas maintenant cette intéressante question d'archéologie, nous réservant d'en parler plus tard à nos lecteurs, d'autant que nous avons nous-même longuement étudié le problème sur les lieux. Nous terminerons donc aujourd'hui cette revue sommaire en donnant simplement le titre de l'œuvre magistrale de Charles Tissot, prématurément enlevé à la science et à l'archéologie africaine : ce livre dont l'impression se poursuit avec activité d'après les manuscrits de l'auteur, mérite de faire l'objet d'un compte-rendu développé et tout spécial.

ERNEST BABELON,
au Cabinet des Médailles, Bibliothèque Nationale,
Paris.

EXTRACT FROM A PRIVATE LETTER OF DR. WARD FROM
BABYLONIA.

"Shatra, February 8, 1885.

" . . . Shatra is on the bank of the Shatt-el-Hai, and yesterday I rode out to Tello, to see the site of Sarzec's explorations. It is no more promising a *tel* than a dozen others which I have seen, some of which, including one that is most inviting, were previously unknown to scholars. What has most engaged my attention at Tello was a lot of bricks inscribed with a stamp of four lines in late Phœnician and Greek, two lines of each, the name apparently, as well as I could decipher the worn characters, being *Adad-nadin*. There are three different dates in the construction of the principal building excavated.

" Day before yesterday I went all over Zerghûl, another locality rich in promise, which may be said to be unexplored.

" You will want to know my route. Leaving Dr. Sterrett sick in Bagdad, I went with Mr. Haynes and our caravan first to Hillah, by way of Abu Habba, which is now pretty well explored. Thence, after several days of chaffering with the Jews of Hillah, we went to Tel Ohemir (Hymar), east from Babil; then by Zibliya, a fine *ziggurat*, to Niffer; whence, leaving Tel Delêhem, much to my regret, on the right in the Affej marshes, hoping however to hit it again on our return, we proceeded south to the land of Arabs, to Tels Bisniya, Dhahar, Hammam, Phara, Jokha, and Agarib, and to this place. These are only the principal and important *tels*; others are of less account. I was much struck with Agarib, hitherto unknown, as was Dhahar—and Phara, too, I may say, though this is mentioned by Loftus. Agarib must be a place of tombs, like Warka. Quantities of marble and alabaster bowls are lying around, and flint knives, too, which seem to attest the antiquity of the site. But only digging will bring out the bricks with inscriptions, and that we cannot do on so hasty a tour of observation. . . . We shall start to-morrow for Nosriyeh (Merkez), not on the maps, but at the junction of the Shatt-el-Hai and the Euphrates, and close to Mughyer (Ur), whence a day will take us to Eridu the Blessed of Hasisadra. There is nothing beyond there except Dilmun, which I shall inquire for. Then we strike back for Hillah and the chaffering Jews. We will probably have to leave our caravan and strike out without food or bedding for a week in the interior from Warka to see Tels Sifr, Djid (Id), and several others, concluding, if this is accessible, with Delêhem, about which I have considerable

curiosity. On the way back, I must, after leaving Hillah, see Abu Habba again, and Tel Ibrahim. We have bearings from every tel visited, and, in nearly every case, photographs. . . ."

W. H. WARD.

EXCAVATION OF A MOUND IN TENNESSEE.

To the Editor of the American Journal of Archaeology:

Sir: The mound opened by the Assistant of the Bureau of Ethnology, of which you request a brief notice, is situated in Monroe county, Tennessee, near Little Tennessee river. The dimensions are as follows: Length, 220 feet; width, 184 feet; and 14 feet in height at the highest point.

It was thoroughly explored by Mr. John W. Emmert and found to contain ninety-one skeletons, at all depths from two to nine feet, lying in every conceivable direction, but, with few exceptions, stretched out horizontally.

At the depth of nine feet he came upon a bed of sand, yellow and slightly mixed with clay, and packed very hard: no skeletons were found in or below this. Near the centre and about six inches below the surface of the mound, he came upon a circular layer of hard-burnt clay, about six feet in diameter and one foot thick. Immediately below this were found four alternate layers of ashes and hard-burnt clay, depressed in the centre (saucer-shaped), and curving upward to the surface, so that the lowest was twelve feet in diameter. About three and a half feet below this was another circular layer of red burned clay. Layers of skeletons were found below the last mentioned clay bed, some of them lying directly on it, with charcoal and ashes around them, though the bones were uncharred. By most of the skeletons were found one or more articles, as a pot, celt, or discoidal stone.

The following is a list of the articles which were obtained and are now in the collection of the Bureau of Ethnology: 5 shell masks, 3 engraved shells, some dozens of shell pins, hundreds of perforated marine shells, between one and two gallons of shell beads of three different varieties, 9 discoidal stones, 2 polished celts, some dozens of spear and arrow heads, 2 carved stone pipes, 4 stone gorgets, 5 hardened clay balls, 6 bone implements, 26 clay vessels, mostly pots, one in the shape of a moccasin; and 4 copper rattles. These rattles are simply small bells, resembling sleigh-bells in every respect, but the rattles in them are shell

beads and small pebbles. These and the moccasin-shaped pot were found by the side of the skeleton (No. 66) of a child, at a depth of four feet.

With some of the skeletons were found indications of the presence of wood, as though they had been covered or surrounded with wood in some form.

CYRUS THOMAS.

WASHINGTON, D. C., April 25th, 1885.

MEMORANDUM ON THE MOUNDS AT SATSUMA AND ENTERPRISE,
FLORIDA.¹

Having an opportunity, recently, of visiting the celebrated shell mound at Old Enterprise on Lake Monroe, I availed myself of it in order to satisfy my curiosity in regard to certain points connected with its construction. In this examination I developed certain facts which seem worthy of being put on record, as they will to some extent modify the inferences, in regard to the construction of these mounds, which might be drawn from the admirable monograph of Wyman.

It will be understood, of course, that my remarks relate only to the particular mounds which I have examined, though perhaps they may prove of wider application.

The present state of the mound at Old Enterprise is one of dilapidation. Man erected it and man is digging it up and carrying away its materials. It is situated on land belonging to the De Bary estate and is fenced in, but the material is used in fertilizing orange groves and making shell walks; and, by the owners, or with their permission, probably two-thirds of the mound has been carted away. The work of destruction, at all events, gives an excellent section of the mound down to its very foundations, and however deplorable it may be on other grounds was certainly a great help to me in determining its structure.

The mound is smaller than Wyman's frontispiece would lead one to believe, a misconception which has been brought about unintentionally by the artist, and which might have been remedied by putting a human figure in the foreground. Though it has extended about one hundred and fifty feet along the lake shore, its width at right angles to that direction could not have exceeded fifty feet, and was probably less. The margins were originally so steep as to be difficult to scale except by the

¹ Communicated by permission of the Director of the Survey, Major J. W. Powell.

path intended for ascent, but only a few yards of the original slope now remain and these will soon be dug away.

The mound is situated just to the eastward of the point where a considerable stream enters the lake, forming the outlet of the beautiful Green Sulphur Spring which lies a few rods inland. North of the mound a triangular piece of swamp extends from near the stream, which its apex nearly reaches, to a little bay four or five hundred yards to the eastward, where the base of the triangle may be a hundred yards in breadth or more. This swamp is too soft to cross on foot and full of saw palmetto, reeds, etc., growing in hummocks separated by water and semi-fluid mud. It is being cleared and drained and will soon cease to exist, but, as the mound originally stood, must have nearly isolated it from firm ground and formed an excellent defense against attack from that direction. Moreover in this swamp lived the mollusks whose shells have been so important in the construction of the mound. Westward from the mound and north-westward from the swamp lies an orange grove and some woods, the land gradually rising from the lake. The soil is composed of a layer two or three feet thick of beach sand, humus, and an admixture of muddy matter derived from the swamp which was once more extensive in this direction. The surface of the ground is covered with shells from the mound which have arrived there in three ways. Some have been carted over and spread about as a fertilizer; much has been washed along the shore by storms and thrown up by the waves on the banks, and some of the shells, particularly the more perfect ones, are so round and light that they have simply been blown by the wind from the sides of the mound, scattered for a mile or two over the surface near the sandy beach, but not carried inland further than open spaces in the shrubbery would permit a brisk breeze to blow.

Deep trenches have been dug in the orange grove to drain the ground between the rows of trees. Into these trenches a certain number of the shells from the surface have been blown or have fallen. Besides these, however, at a depth of two or three feet from the surface is a layer of mud, full of shells of all sorts and which appears to be a westward extension of the present swamp. This marl and mud appeared to be about two feet thick in most places, and rest on a hard aeolian sandstone, resembling the phosphatic rock of western Florida in appearance, but much younger in age, being full of recent land shells. In this formation Pourtalès and Wyman found human bones imbedded, at Rock Island, in Lake Monroe. Behind the sand of the beach, a little lagoon was originally formed, in which gradually accumulated the mud from decaying vegetation, brought down by the streams or growing on the spot. Here flourished the *Unios*

Viviparas, etc., and in time formed a bed of mud and marl. Upon this the wind blew sand from the beach, and in this way the dry land has grown. The marl in position is rather soft, but when well drained it becomes very hard, almost forming a stone. The shells in it are just as they died, large and small, mostly in good condition, except the *Unios* which are more perishable than the univalves and always less perfect. The *Viviparas* are thin and light but very strong, and a layer of them will sustain a weight of one hundred and fifty pounds without breaking. Owing to the air they contain, they are very buoyant and a compact layer four inches thick, spread over the soft mud of the swamp, will sustain the weight of a man, a fact which I personally tested. Beside the whole shells, there is a large amount of broken and decayed shelly matter. The large *Ampullarias* are very fragile, and may have been broken up, but at all events are very rare in the marl. I saw no perfect ones.

The shore and bottom of the lake near the mound, and as far as could be observed into deep water, are composed of clear, sharp sand, affording no food or resting place for mollusks, and neither dead nor living ones are found in it, except such as may have been washed from the mound. The mound itself probably stands partly on the original sea-beach and partly on the swamp. The way in which its materials have been scattered about prevented the attainment of certainty in the matter, but the above suggestion accords with what was observed. About two-thirds of the mound have been dug away nearly to the level of the beach. In 1848 the bluff where the storms had washed away the lakeward slope was fifteen feet high. The summit of the mound was about five feet higher, and on it an early settler built a small house, which at one time served to accommodate the occasional traveller. All traces of this are now gone, and in fact the part of the mound on which it stood is believed to have been entirely dug away. The nearly vertical face from which excavations have been made offers an excellent means of inspecting the structure of the mound. The sides and base are buried in a talus almost exclusively composed of the shells of *Vivipara georgiana* Lea (formerly called *Paludina*), which have weathered out of the general mass and owing to their form and strength have resisted decay. To the casual visitor this talus would give the idea that the mound was composed of clean *Vivipara* shells, which would be a very erroneous notion. After clearing away the talus it is evident that the body of the mound is formed of mud and marl resembling that previously described as underlying the orange grove and which I am convinced was brought to the spot from the swamp to build the mound of. Sand from the beach would be liable to washed or blown away at any time and the marl was but a few yards

away. The main mass, especially toward the base of the mound, is composed of this material unstratified and rendered almost as hard as stone by the percolation of lime water. At about half the height of the mound slight indications of stratification are apparent here and there, small layers of clean shells, *Vivipara* or *Ampullaria*, are visible, an inch or two thick and a yard or two long in section, as if the shells from a repast had been thrown out. Bits of charcoal, occasional fish and other bones are more abundant as we ascend. I did not succeed in finding a single artificial article of aboriginal origin in all the exposed area and talus after a careful search. About two feet and a half below the surface in the compact material I found one or two pieces of glass which had been subjected to the action of fire and which by age had become beautifully iridescent. It had been originally quite thin and of pale greenish color, like that used for cheap looking-glasses such as are used in Indian trade. It may, however, have been a relic of the early white settlers before referred to, though the depth to which it was buried is adverse to this idea.

I collected of the rough material composing the mound, about four feet below the surface, enough to fill a box such as holds 100 cigars. This weighed about five and a half pounds and four and a half pounds of it was broken up, the contained shells sorted and identified with the following result, the identifiable shells of each species being counted:

<i>Vivipara georgiana</i> Lea,	313
<i>Melania etowahensis</i> Lea,	109
<i>Amnicola</i> sp. indet.,	1
<i>Unio Buckleyi</i> Lea (valves),	30
<i>Unio</i> species indet. (valves),	5
<i>Ameria scalaris</i> Jay,	4
<i>Glandina truncata</i> Say,	1
<i>Helix</i> (<i>Polygyra</i>) <i>auriformis</i> Bld.,	1
<i>Zonites minuscula</i> Binney,	13
<i>Zonites arborea</i> Say,	1
<i>Zonites</i> (<i>Conulus</i>) <i>chersina</i> Say,	1
<i>Pupa contracta</i> Say,	2
<i>Pupa rupicola</i> Say,	14

Total, thirteen species and four hundred and ninety-five specimens of mollusks beside a fragment of a marine shell (a *Cardium*) too small to identify specifically, several fish scales, two pieces of fish bones and one piece of mammalian bone unidentifiable. The shells tabulated all live in the vicinity at the present time, but are not abundant owing to the drying up of the swamp or other causes. At suitable localities about the

lake they are believed to be abundant as ever, at the proper season, *i. e.*, midsummer. Of all the above mentioned species, only the *Vivipara* and *Unios* have ever been considered edible, most of them are far too minute for food. The *Ampullarias* (*A. depressa* Say) which, as before mentioned, are not disseminated through the mass but found assembled together in small patches, were therefore probably gathered elsewhere, perhaps at no great distance, and those in the mound are doubtless solely relics of dinners. The assemblage is just what we might expect in a fluvial marl and a similar assemblage would doubtless be found in a similar mass of the marl from the orange grove.

My conclusion, therefore, is that the mound was artificially constructed as a post of observation (for which it is otherwise peculiarly well situated) a dwelling site, fortification against attack or flood, or for some other purpose requiring a dry or elevated site. That the building up, after high water mark was passed, was intermittent and the materials supplemented by kitchen midden matters, and that the gradual elevation continued until about the time it was abandoned. The theory that it is solely derived from the relics of dinners, etc., seems untenable, for the following reasons.

1. The character of the main mass, of which it is composed, as above described; 2, the original steepness of the sides, too great to have been the unintentional result of throwing out small quantities of empty shells; 3, the improbability that the builders would squat in a marsh, or on a beach subject to overflow, until their refuse had built them a dry site in spite of themselves; 4, the small area of the top, which renders it highly improbable that the dinner refuse of all who could sit on it could have made such a mound in many centuries; 5, and lastly the fact a material similar to that of which the mound is composed is close at hand and offers no difficulties to any one desiring to get it. I should add that Mr. Lebaron, an engineer who contributed to the Smithsonian Report of 1882 an interesting list of Mounds observed by him in Florida, came on other grounds to a similar conclusion with regard to this mound.

THE SATSUMA MOUND.

This mound is situated on the bank of the St. John's river, about 20 miles south of Palatka, near a small new settlement called Satsuma. I did not visit it but examined a large scow-load of material brought from it to Palatka for shell walks, etc. I was informed that it was about twenty five feet high and one hundred feet long along the bank, with a swamp behind it. An examination of the material showed a similar assemblage of species, many of which could not have been gathered for

food or any practical use. The consolidated material was also like that at Enterprise and I was led to suspect from these facts that the Satsuma mound might have been, like the former, artificially constructed of mud from an adjacent swamp, this material being supplemented more or less abundantly by the relics of dinners.

The question having been recently discussed as to the use by existing residents of Florida of the fresh-water shells of the region for food, and it having been incidentally stated by Wyman that the Florida "crackers" eat the *Paludina* (*Vivipara*) and *Unio*, I made careful inquiries among this class of people during my stay and found that none of them had ever heard of eating the *Vivipara* and only in one case had *Unio* been tasted, and then as a matter of curiosity which was so well satisfied that the old man said that "if the Lord would forgive him for that one he would never try another." The error appears to have arisen from the fact that both the marine and fresh-water spiral shells are called "conchs" by these people, and the marine shells are not unfrequently used for food like "winkles" in Great Britain; so that Wyman was led to believe that both were commonly eaten, which is certainly not the case.

WILLIAM H. DALL,
U. S. Geological Survey.

REVIEWS AND NOTICES OF BOOKS.

A HISTORY OF ART IN PHOENICIA AND ITS DEPENDENCIES; from the French of Georges Perrot, Professor in the Faculty of Letters, Paris, member of the Institute, and Charles Chipiez. Illustrated with six hundred and forty-four engravings in the text and ten steel and colored plates. Translated and edited by Walter Armstrong, B. A., etc. London: Chapman and Hall, 1885. [Vol. I., pp. xv., 410; Vol. II., pp. xiv., 460].

In 1882, M. Perrot announced, in the introduction of his *History of Ancient Egyptian Art*, that, with the help of M. Chipiez, he purposed to give to the world a history of ancient art, the plan of which should have a completeness never possible until the present time. In this work the art of the Occident should be traced from its earliest beginnings down to the end of the classic time, and should be considered always as illustrating the life and civilization of the peoples among which it existed. Especially should the results of the discoveries of the last half-century in Egypt and Western Asia be brought to bear upon the development of art and higher human life in Europe. Of this great undertaking the third part has just appeared in English form. Beginning with Egypt, in the second part the author went to Chaldea and Assyria, and now has reached Phœnicia and Cyprus. The scale of the whole work may be seen in the fact that already we have nearly three thousand pages, with two thousand cuts and plates.

M. Perrot is a thoroughly trained scholar, familiar with all the facts about ancient art as yet known to the world. Unquestionably, any sort of a comprehensive view of the facts now ascertained about Phœnician art, given by a person well acquainted with them, is of great use to scholarship, and of great interest to the cultivated public at large. The results of modern archaeological research are so widely scattered, often so hard to get at, that few except pronounced specialists can hope to gather them up for themselves. M. Perrot has gathered them up, and given us a comprehensive view of them; and for this we are grateful.

Yet, as one reads the book, it is impossible to forget that it purports to be a part of a history of art; and that, to write such a history, great knowl-

edge is demanded, not only of archaeology, but also of men and things; intimate acquaintance with ideas, and appreciation of their comparative value. A true history of art should have its plan drawn so as to exhibit the development and relative importance of moral ideas. A hand-book of archaeology may well be arranged solely with a view to a clear and complete account of the facts: but a history of art is concerned primarily, not with the facts, but with the ideas which those facts stand for and illustrate.

Even in M. Perrot's volumes on Egypt it began to appear doubtful whether he would give us a permanently valuable treatise on ancient art. There was in many places a fluent diffuseness, an eagerness to make a parade of the facts, as mere facts, a lack of that true proportion and symmetry which can be obtained only by strict weighing of the relative value of ideas as expressed in art, which indicated that, in spite of the professions in his introduction, he had failed in comprehension of the real scope and importance of art. It must be confessed that, as the successive parts of his work have appeared, this doubt has grown almost to certainty. The volumes on Chaldea and Assyria exhibited these same faults even more decidedly than those on Egypt; while these last two volumes entirely convince us that we are not to have from M. Perrot a history of art, but, at best, a hand-book of archaeology.

The Phœnicians, so far as we know, did not bring a single important fructifying idea into the world. Nor, as the inventors of technical processes, by which moral ideas and emotions may be expressed, were they remarkable. Their most important contribution to higher civilization, the adaptation of the alphabet, was, so far as concerned themselves, quite a mechanical and unexpressive one, an accident of business. Their arts of dyeing purple, of pottery, of making glass, of carving ivory, of casting and beating metals, hardly deserve to be called arts; they were for the most part only trades. Their architecture, sculpture, painting were, if the discoveries of M. Renan and others are to be relied upon for a judgment, of the most unimaginative sort. Their religion, so far as we know it, was entirely an appeal to the senses; and the only religious idea coming from them which had a lasting effect upon subsequent Occidental civilization was that worship of Astarte which was diffused so poisonously from centres of Phœnician influence, like Corinth, through the Greek world in the time of its decline.

And yet the Phœnicians rendered the world a great, an indispensable, service. If they did not themselves enrich civilization and art, they were the intermediaries between the East and the West, the common-carriers of the ancient world; carriers, too, not only of merchandise, but indi-

rectly of ideas. In an enterprising, on the whole admirable, way they transmitted the arts of Egypt and the East to Greece and the West. It was, to be sure, chiefly the mere technical methods of the arts which they transmitted, but this was much; nor are there wanting evidences of a transmission of actual forms of expression. Especially by their metal-lurgy the Phœnicians seem to have awakened the interest of the Greeks, and to have influenced powerfully the development of the Greek plastic arts.

It is indeed true that a nation which has had so important a place in history may not be lightly passed over. It is true, as M. Perrot says, that "the historian must show himself cool and impartial, and must bring into the light the real services rendered to humanity even by the most unlovable race." But it is none the less true that, if one were to write a history of art in which strict proportion should be regarded, it would be absurd to give to the Phœnicians just as much space as to the Egyptians, among whom there were the most remarkable and original inventions of technical processes, a quite noteworthy feeling for moral ideas, and at times an extraordinary imaginative power; or again, as much space as to the Chaldeans and Assyrians, whose fecundity was indeed far less than that of the Egyptians, but who had at least something of what Goethe has called "an original foundation to rest on, and the ability to develop out of oneself the requirements of the good and beautiful." M. Perrot shows his disregard of proportion in that he has done this very thing, given, with but trifling differences, the same space respectively to Egypt, to Chaldaea and Assyria, and to Phœnicia. When the author reaches Greece, this lack of proportion must become even more marked, displaying itself, however, in an opposite direction; for, even if he should give us ten volumes about Greece, they would not suffice to treat the art of that country with a fulness which should correspond to its comparative importance in the history of ancient art.

No, let us repeat; we must not regard the work of MM. Perrot and Chipiez as a history of ancient art either final, or adequate to our present knowledge: we must regard it as a hand-book of archaeology. Furthermore, even from this point of view, these last volumes have very serious defects. The first defect is the lack of scientific conciseness. The fluent introductions and historical chapters might better be reduced to a statement of the facts, apart from speculation. It were well had there been throughout the book less effort at style, more attempt to give ascertained results unembellished, as well as to present difficulties fairly. In short, we cannot help thinking that there should be more of that German dryness, which is the only proper method for books purely scientific.

The numerous or partial repetitions, both of ideas and of facts, which come from the attempt to use material both historically and archaeologically are wearisome, and do much to render the book confused and its substance difficult to remember. A scientific work should be constructed upon the hardest and stiffest possible lines, such as the mind can easily follow and retain. In certain purely archaeological chapters of M. Perrot's book, such as those upon civil architecture, glass, and metallurgy, we find these lines; but in more important chapters, *e. g.*, those on forms, sculpture, ceramics, gems, we do not find them. A person reading these latter chapters will hardly obtain a distinct conception of the extent and character of Egyptian, Mesopotamian and Greek influences upon Phœnician art.

If, at times, there is too much repetition and detail, at other times there are passed over lightly, as though settled, matters which cannot be so considered, but deserve fuller treatment. For example, regarding the volute, that Oriental form which finally played so great a part in Greek architecture, and interesting examples of which were found in Cyprus, M. Perrot says that it was a form suggested by the action of metal beaten under the hammer (Vol. I., p. 12). This may be so; but M. Perrot seems to have no right to pass unnoticed the suggestion of Reber, and others, that the volute is a conventionalized form of a calyx, with curling sepals (cf. Reber, *Hist. of Anc. Art*, trans. by Clarke, p. 20), nor the still older theory, which has much to be said in its favor, and which he, himself, in his history of Assyrian art (Vol. I., p. 209), could hardly help assenting to, that the volute was derived from the form of a curling ram's horn. Certainly, this is a most useful and interesting enquiry in archaeology, and demands a somewhat elaborate comparison of opinion and synthesis of facts.

The relation between Phœnicia and Greece seems to us a matter deserving fuller attention and more careful treatment than M. Perrot has given it. Of positive effect of Phœnicia on Greece we hear almost nothing; curiously enough, less than of the effect of Greece on Phœnicia, although the former is a vital question and the latter of interest only to scholars. Perhaps M. Perrot means to dwell upon this at greater length in the volumes on the art of Greece. But it would certainly be a great improvement to his book on Phœnicia, if one could find there something to indicate his view of the probabilities with regard to the earlier relation between these two countries. For example, we should like to have some account made of possible Egyptian and Oriental influences, passing through Phœnicia and Cyprus, and affecting the development of Doric architecture. This question is one of the most interesting still awaiting

investigation and decision by archaeologists; and a book on Phœnician archaeology which says nothing about it, is certainly not to be regarded as complete.

It is pleasant, after so much blame, to be able to praise the care with which the Phœnician remains of Malta, Gozo, and Sardinia have been used by M. Perrot; few persons have known or could learn much of these, since the sources of information are almost inaccessible; while the extent of Phœnician influence in the Mediterranean at an early date is hardly anywhere more admirably illustrated.

But it must be confessed that these volumes do not make, on the whole, a favorable impression from any point of view. The fact has to be acknowledged, that the art of the Phœnicians is without value in itself. The Phœnicians were a people without refined intelligence, lacking imagination, coarse with the coarseness of thorough sensuality; their art was consequently, in general, brutal, and it must always be difficult for a book about their art to avoid having characteristics of its theme. M. Perrot, we are compelled to say, has not avoided the coarseness of his subject. We cannot illustrate this better than by quoting a passage in which he is eloquent about a series of obscene statuettes of Astarte:—"Between the oldest images of the Oriental goddess, some naïvely shameless in their nudity, others crushed under a heavy harness of robes and jewelry, and the masterpiece of Praxiteles, there is all the patient invention, all the ardor and ceaseless ambition of the Greek genius; and yet the chain is never broken. The path we have laid down will lead us to the feet of the Medici Venus and the Venus of the Capitol; and when we bend almost in worship before those deathless marbles, our minds will turn to the rude figures of stone and clay picked up on the sites where the first Greeks learned to adore Astarte the Syrian." Surely, there can be no doubt of the insufficiency of a man who talks thus to deal with moral ideas. It is with no pleasant anticipations that we await what M. Perrot shall have to say about Greek art.

The English edition of this work is of handsome appearance, and Mr. Armstrong's translation for the most part runs smoothly. He is not, however, always careful, and a severe critic will pretty frequently be made uncomfortable. Such uses of words as 'cap' for 'capital' are certainly not English; and the frequent use of *provenance* for 'source' is really distressing. The proof-reading has not always been accurate; and we have noticed a tolerably large number of incorrect references to illustrations, always vexatious to the reader. The illustrations (and this applies, as well, to the French edition) are of great assistance in following the text, but, as pictures, are very poor, comparing unfavorably with

those in Renan's *Phénicie*, or Cesnola's *Cyprus*. The maps are carelessly altered from the French maps, a few names being rudely changed, the rest left in the original. The volumes lack that fine carefulness which such books should always show, and have too much the appearance of being got up hastily and cheaply so as to pass for *Pracht-bände*.

ARTHUR RICHMOND MARSH.

ALT-TROJANISCHE GRAEBER UND SCHAEDEL. Von Rudolf Virchow. Mit 13 Tafeln. Aus den Abhandlungen der Königl. Akademie der Wissenschaften zu Berlin, 1882.

UEBER ALTE SCHAEDEL VON ASSOS UND CYPERN. Von Rudolf Virchow. Mit 5 Tafeln. Aus den Abhandlungen der Königl. Preuss. Akademie der Wissenschaften zu Berlin vom Jahre 1884.

TROJAN AND ASSIAN CRANIOLOGY.

In the first of these works Dr. Virchow has published all the remains of human beings which were preserved from the excavations of Dr. Schliemann at Hissarlik, and of Mr. Calvert at Hanaï-Tepeh. In the second, he renders a similar service to anthropological and ethnographical science by giving the results of his minute investigations concerning three skulls from Assos, discovered during the excavations of the Archeological Institute of America upon that site. The subjects of these researches are of unique interest, and the light thrown by them upon various problems of primitive history is new and most suggestive.

The earlier volume deals particularly with skulls and bones from Troy, Thymbra, Ophryinion, and an ancient site near Chamligia. It gives also a complete review of Calvert's digging at the mound of Hanaï-Tepeh, (Thymbra), illustrated by the first colored plates which have been devoted to these important antiquities. To this is added a disquisition concerning the site of Ophryinion, identified by Calvert in the immediate vicinity of Ren-Kieni, where a great ridge overhangs, like a "brow," the ravine of the Megaloremma,—familiar to all travellers between the town of the Dardanelles and the Trojan plain. An account, by Virchow, of fifteen crania from this place was published in the twelfth volume of the *Zeitschrift für Ethnologie* (1879).

The oldest of the four skulls from Troy was found, in 1872, at a depth of 13 m., in the stratum now designated by Schliemann as the remains of the "second" city. It is the head of a young girl who appears to have perished during the burning of that ancient settlement, for the skeleton

had remained in an almost upright position among wood-ashes and the overthrown stones of a house. Virchow states that the bones show distinct traces of fire. Although there is nothing negroid in the appearance of the head as engraved in the five geometrical views given on Plate 1, the jaw has a strongly marked prognathism. But the most striking point brought out by the accurate measurements here given, is the decidedly brachycephalic index of this head. A table of dimensions relative to it was published in Schliemann's *Ilios*, but the cuts and numbers were so interchanged as to be entirely misleading. They are here altered and corrected.

The three other Trojan crania are all from the "third" or "burnt" city. Two of them, found directly beneath the Greek temple of Athena, at a depth of 7 m., are evidently those of warriors, as upon their heads were the remains of bronze helmets. This makes it impossible to derive from them any valid conclusions concerning the ethnographical character of the resident population, as they may very probably have belonged to some tribe of invading enemies and have perished in an attack upon the city. These skeletons were entire when discovered, but unfortunately little more than the skulls have been preserved. Both heads are dolichocephalic, but are otherwise of very different proportions. One is of a noble, apparently Greek, type, the face narrow, the jaw orthognathous, the outline of the head well-rounded and symmetrical. The other, while slight and almost feminine in character, has a jaw so decidedly protruding that Virchow even suggests the possibility of its having belonged to an Ethiopian. In this third city, indeed, many remains of African ivory have been found. But this hypothesis may be dismissed from serious consideration, inasmuch as the other characteristics are not unlike those of the companion who perished at his side. Prognathism is always explicable in great measure by individual variation.

The third head from the burnt city, very imperfectly preserved, is that of a young woman,—also dolichocephalic. It is to be remarked that two of the four skulls from Troy display the exceptional and abnormal feature of a continuous frontal suture.

Concerning the general characteristics of the individuals whose remains we have before us, Virchow reiterates the conclusions given in the preliminary publication already mentioned. The three best-preserved skulls present in a striking manner the appearance of a race in an advanced state of civilization; and it is natural to infer that the ancient owners of these heads belonged to a settled people, who were acquainted with the arts of peace, and who, through intercourse with distant races, were liable to be mixed in blood. To this is to be added a further indication: the continuous *sutura frontalis*,—complete in two of the three skulls from the

burnt city, and partial in the third,—has been demonstrated by Lederle to be of extremely rare occurrence in other races than the Arian, and its persistent appearance may be taken as an almost certain sign of this derivation. Of the skeletons of the two warriors only two bones, beside the skulls, found their way to Berlin: an *os femoris* and an *os humeri*. It is a most curious and interesting fact that both of these extremities display abnormal developments, the former having a large *trochanter tertius*, the latter a *processus trochlearis*. These malformations, the latter of which is of particularly rare occurrence, can be ascribed only to excessive and long continued bodily exertion. Virchow suggests with great plausibility that the *processus trochlearis humeri* may have been caused by the use of the large shield. He observes that all that is known concerning the arms of the second and third cities indicates a very rough and primitive condition of warfare; stone weapons were still numerous, iron was unknown, and the spear-heads and short swords of bronze do not display even that perfection of form which is met with among the remains of lacustrine settlements. An excessive exertion of muscular power on the part of the combatants was required to make up for this, and the result is now recognizable in these abnormal developments of their bony structure.

In the *Beiträge zur Landeskunde der Troas*, which appeared in 1882, Virchow collected and compared all that was then known concerning the fauna of that region. He now makes various additions to these data, embodying much material hitherto unpublished. An important amplification of Calvert's reports concerning Hanaï-Tepch occupies the latter part of the book, this being the first adequate publication of a contribution to prehistoric ceramics scarcely less important than that derived from Troy itself. It is not the purpose of the present review to enter into a consideration of this subject; it must suffice to say that Virchow's treatment of the special archaeological question is admirable. Accurate, intelligent and objective, it forms a happy contrast to the style of Schliemann's *Ilios* and *Troja*.

The series of twenty-one skulls from Thymbra gives us the most important evidence concerning the craniology of an ancient site ever available for scientific comparison. Only three are here engraved; but from the others, although many of them are not entire, much important information is also to be derived. Sixteen are sufficiently well preserved for the chief measurements, and their number is an immense advantage, diminishing the disturbing influence of individual variation. We are at once struck by the fact that there is not a single brachycephalic head among them,—nine being dolichocephalic, seven mesocephalic. Their similarity is remarkable in other respects also. Not one is chamaeconchic, only one is platyrrhine. With a single exception the skulls from

Hanaï-Tepch thus show a closely related population to have maintained throughout the very different periods to which they must be referred. Even those from the upper stratum of the mound more nearly resemble the prehistoric bones found close to the native rock than do the skulls from the third city of Troy, those of the second, or those from Ophryinion. It is, of course, not possible to assert an absolute identity of race during the two thousand years previous to the Ottoman occupation of the land, but the osteological indications go far to show that tribes of different descent could not have succeeded each other upon the akropolis of Thymbra during this period. The single exception referred to is unquestionably the head of a negro, which presents a peculiarly barbarous appearance because of a Δ shaped hole being filed, or rather chiselled, between the two front upper incisors, as is known to have been the custom with certain African tribes. How this skull should be found among the ruins of so remote and so provincial a place as Thymbra is a subject for curious speculation. No Turkish crania were met with upon the site, and this negro could not have come to the Trojan plain in Mohammedan times.

The greater part of the second of the two works, the titles of which are quoted at the head of this paper, is devoted to Assos. The rest relates to the Cyprian antiques and the determinations of General Cesnola,—upon which, unhappily, this publication tends to throw further discredit.

Dr. Virchow was himself in Assos in 1879, two years before the work of the American expedition was begun. He gives a pleasing description of the appearance of the volcanic akropolis as he approached it from the north, following the road which leads from the valley of the Scamander into that of the Satnioeis. It is satisfactory to observe that he pronounces the choice of the site by the Archæological Institute to be "especially fortunate." The generous commendation with which he always refers to the American researches, published in the first report, is as high and as authoritative praise as the promoters of the work could desire.

After a general review of the history of the city, the subject of the flesh-devouring Assos stone is considered at some length. The ancient accounts of Pliny, Celsus, Dioscorides and Galen, and the modern geological researches of Texier and Diller are cited, but the conclusions arrived at are mainly negative. A foot-note, however, mentions that the investigations of Clarke have indicated that this much vexed material was a caustic lime, and that further information concerning this point will be contained in the reports of the Assos Expedition now in preparation.

The oldest, and one of the most important of the skulls from Assos was found in a pitthos. This leads the author to review all that is known concerning the custom of inhuming the unburnt body in these enormous vessels of coarse red pottery. He follows this usage from Syria and the

Tauric Chersonesus to Spain,—dwelling particularly upon the appearance of this form of burial in the Troad, where it had been already brought to light by the researches of Newton, Calvert and Schliemann. This chapter is of great interest, and, as it is the first special review of the subject since the Abbé Cochet's essay *de la Coutume d'Inhumier les Hommes dans des Tonneaux en Terre Cuite*, which was published in 1857, it well deserves the attention of archaeologists.

The first of these three skulls was that of a warrior. This is evident from the many deep wounds which the head had received from a sword or some similar weapon. Its age is determined with reasonable precision by a painted aryballos, found with the bones in the pithos. This little vessel, with its short neck, globular body and small handle, exactly corresponds with the description of the ancients,—who always refer to this archaic form as similar to that of a purse; it is of the peculiar variety known to specialists as the apotropaic Corinthian aryballos, from the famous example of the kind, distinguished by an inscription, which was published by Michaelis. The soldier who once swung this oil-bottle upon its leather thong, as he went with it to the *balaneion*, must have been born in the sixth century B. C., and it is possible that he lived long enough to aid in expelling the Persians from his native land. The two warriors whose bones were found among the ruins of the third city of Troy perished in combat, and had remained as they fell, with their helmets upon their heads and their weapons by their sides. The Assian hero, on the other hand, survived many wounds, which are seen to have healed during his life-time, and was finally buried with some distinction.

The second skull is that of an old man, a member of a prominent family of Assos, in which *gens* the name Larichos was of frequent occurrence. It was taken from a monolithic sarcophagus found in a private burial enclosure, and its date is accurately fixed by many fragments of pottery and notably by several silver drachmas, both of Athens and of Ephesos, which were found with it. The latter are of an emission which began in 202 and was discontinued in 133 B. C. The former belong to a series issued only between the years 196 and 186 B. C., and when placed with the corpse must have been new, or at all events entirely unworn. The head is marked by a fracture of the nasal bones, and by general senile degeneracy; only eleven teeth remained in the upper jaw, and little more than the roots of these.

Both these skulls are hypsibrachycephalic, and they are so strikingly alike in other craniological particulars that we cannot but regard them as very closely related. Unless we are prepared to assume that chance has, in these two heads, preserved exceptional variations from the regular ethnographic type,—and their very similarity makes this extremely im-

probable,—we are constrained to admit with Virchow that they afford an authentic picture of the early inhabitants of Assos. It is a type which we should not have been led to expect, judging from the human remains found in the northern Troad. It shows us that, for several centuries before the Christian era at least, this people had crania which were distinctly high and short. If we add to this a face moderately leptoprosopic, with chamae- or mesoconchic orbits, mesorrhine nose and brachystaphyline palate, we certainly can form a distinct conception of the appearance of the ancient Assian head.

When this remarkable result is compared with the very different indications afforded by the human remains discovered on other sites in the neighborhood, the conclusions which we are justified in making throw a direct light upon some of the disputed questions of Trojan ethnography. The few skulls found in the lower strata of Troy, go to show that the inhabitants of the so-called second and third cities were in craniological respects very dissimilar; there is hence reason to believe that these dwellers upon the hill of Hissarlik were of different races and lived at epochs widely remote. At Thymbra all the skulls of the upper stratum dating, according to Calvert, from the fourth century B. C. to Byzantine times, are, without a single example, decidedly dolichocephalic. The same is the case with an isolated cranium of the era of the Diadochi, found at Chamligia, not far distant.

How, then, can we explain the appearance in Assos of a distinctly brachycephalic race?

We are here brought face to face with the great problem of the ethnographic derivation of the Aeolians. The explanation most nearly at hand would follow the theory that a Turanian admixture must necessarily be assumed to account for the short index of these Mysian skulls; but this Virchow refutes in advance by the statement that the Albanians, at least those of the present day, are distinctly brachycephalic. In accordance with this observation he suggests that the peculiarities under consideration may have been purely Aeolian, and have been introduced into Lesbos and Assos by the Aeolian migration. Still this assumption does not entirely meet the difficulties, even of the craniological problem, and the author has himself preferred a second possibility, to which we are more inclined to agree. This is, that in ancient times an Asiatic population, craniologically similar, if not related, to the Armenians, was to be found upon the coasts of the Aegean. The present writer would venture to call attention to the fact that well-authenticated tradition points to a definite application of this second theory. The peculiarities of the ancient Assian skulls,—maintained, as we have seen, almost unchanged from the sixth to second century B. C.,—may have been inherited from the Leleges, a race known

to have inhabited this narrow tract of the southern Troad, but of whose ethnographical relations nothing has hitherto been determined. All the erudite researches of Soldan, Kiepert, and of Deimling concerning the Leleges have not thrown so much light upon the derivation of this seafaring folk as will the single fact of their brachycephalism, if it can be established. Assos was the capital of their northern settlements, indeed the city retained in its name a reminiscence of the original designation of Pedasos, by which it was known to Homer. The occupation of the land by the Leleges was not much, if any, more anterior to the age to which the first skull from Assos belongs, than this was to the age of the second skull. The fact that both of these crania belonged to citizens of the more wealthy and influential class must be taken as a strong presumption in favor of the hereditary maintenance of an original type.

It must be borne in mind, however, that the brachycephalism of the present inhabitants of the shores of the Aegean is of a derivation entirely distinct from that of the ancient Assians. Between the two there is a broad band of dolichocephalism which entirely separates the archaic from the modern population. Weisbach, in his well-known contribution to this discussion, states that among the heads of forty-five modern Greeks of Asia Minor, measured by him, considerably more than half were short, and not one sixth long. But here we have to deal with the results of that immigration from the north which, beginning with the triumphs of Alexander, has steadily continued to introduce a large proportion of Albanian, Thracian, and even of Bulgarian, blood into the modern Greeks. In admitting the decisive character of this influence we do not need to follow Fallmerayer to the full extent of those harsh conclusions which have made that ingenious scholar the *bête noire* to the cultured Romanic; but it would not be just to disregard its great effect.

The third skull from Assos is that of a young girl. It was found in a chest built of stone slabs, together with a small bronze mirror, much corroded, and a few simple vessels of unpainted pottery,—not sufficient to determine any dates, even within the limits of three or four centuries, but certainly not indicative of great age. We have here a member of the poorer, or possibly of the middle, class of society, and it is not surprising, or at all contradictory of the theories before advanced, that in the extended period of the Roman dominion to which this head is most probably to be assigned we should find another element in the population. The skull is orthodolichocephalic. As far as this goes it might permit the assumption of a Roman origin; but the other characteristics of the head,—which is mesoconchic, mesorrhine, orthognathous and mesostaphyline,—approach the earlier Assian crania, and by no means favor the idea of a

western derivation. This is in perfect keeping with the archaeological observations. Roman influence affected Assos but very slightly; the provincial town remained Greek far into the Christian era, as is evident from all the characteristics of its architecture, and from the fact that among the eighty inscriptions found upon the site only two were in Latin. The craniological peculiarities in question are more plausibly explained by the supposition that the girl was connected with some one of the Ionic tribes of Asia Minor, of whose intimate connection with Assos in the later period of ancient history we have other evidence. If, however, the attribution of early Assian brachycephalism to the Leleges be accepted, we may, with even greater probability, take this long-headed maiden to represent the later element of the population of the southern Troad: the Aeolian.

Was there any connection of race three thousand years ago between the Leleges of the northern and the Hittites of the southern Levant? Dr. Virchow has been led, solely from craniological considerations, to suggest a relationship between the earlier Assian skulls and a population ethnographically similar to the Armenians, in whom alone so marked a hypsibrachycephalism has been observed. There can be but little doubt that this conformation of the skulls from Assos, unparalleled elsewhere in the Troad, was inherited from the people ruled by King Altes of Homeric renown; and one of the few points that appears to be certain concerning the Hittites is, that they were the proto-Armenian race.

A determination of these important and interesting points is not yet possible; the osteological materials are not sufficiently numerous. It must suffice for the present to have called attention to this method of ethnographical investigation. Craniology is certainly destined to become one of the most trustworthy and efficient handmaids of archaeology and ancient history.

JOSEPH THACHER CLARKE.

PAPERS OF THE AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS. Vol. I. 1882-1883. Boston: Cupples, Upham & Co., 1885. 8vo. pp. viii., 262, 9, with plates. [Publication of the Archaeological Institute of America].

I.

Of the good achievements due to the Archaeological Institute of America the best is the establishment of the American School at Athens — due to the Institute because, although the support of the School has been heartily

taken up by the chief colleges of the United States, the first impulse came from the Institute, and without this the undertaking might not yet be in hand. The first volume of the Papers of the School, now just published, shows very satisfactorily how ripe the time was for its establishment. Indeed, at a time when the advocates of a purely scientific education are everywhere putting classical studies on the defensive, such a new impulse as archaeology gives to these studies was indispensable to enable them to hold their own in the struggle for existence among our progress-loving people; and to a thorough study of archaeology a foothold on archaeological territory is necessary. Nor can the merely literary study of antiquity be carried forward at this day without the help of archaeology. The experience of the German and French Schools at Athens has proved this, and the experience of the American, stimulating almost immediately the imitation of the English, shows how undisputedly the doctrine is accepted. In this view, it is notable how uniformly in these papers, as in most of the recent literature of archaeology and classical learning, the citations of modern authorities are from continental scholars, first German and then French; the small body of admirably equipped archaeologists who have revived the repute of English work in that field having not yet had time to add greatly to its literature. Except Mr. Ramsay, who shared with Dr. Sterrett the work of copying and annotating the inscriptions from Tralleis, we hardly see an English authority quoted in these pages; Americans, except those concerned in the discussions, we should hardly look for.

This volume contains two papers by Dr. J. R. S. Sterrett on the inscriptions found at Assos and at Tralleis; three of the theses written in the School, all on architectural antiquities, by Messrs. James R. Wheeler, Louis Bevier, and Harold N. Fowler; and an essay on the topography of the battle of Salamis by Professor William W. Goodwin, the first director of the School,—the whole under the editorship of Professor Goodwin and Mr. Thomas W. Ludlow.

Inscriptions are discoveries capitalized, as it were, and the income of them is only gradually realized. The careful annotations of Dr. Sterrett show the results of the first study of those which he has collated. There are seventy-four (74) from Assos, mostly of Roman date, though all in Greek. Indeed, it is characteristic of the discoveries at Assos that scarcely a Latin word has been found inscribed, except proper names. The oldest inscription, referred to the sixth century B. C., is said in the notes to have proved to be important in the history of Greek architecture. It follows the flutings of a very early Doric column (protodoric): if it is as old as the column it is certainly very curious. We await Mr. Clarke's report to show its significance. Other early inscriptions prove, naturally

enough, that the Aeolic dialect of Lesbos was in use at Assos, and one of them happily supplies the missing Aeolic form (*ἔσσι*) for the third person plural of *ἐπι* (Aeolic *ἐπι*). The most striking inscription is the bronze one already published in Mr. Clarke's preliminary report of the excavations at Assos, showing, as there appeared, how the universal acclaim that greeted the succession of Caligula to the hated Tiberius found its public expression even in this far-off town. The series of Assos inscriptions extends down to Byzantine times, and relates mostly to matters of local or personal interest. Among those from Tralleis are the half dozen from the ruins called the Utch Geuz, which have long been known to scholars, but imperfectly, being too high to be reached—fifty or sixty feet above the ground—only so far read as they could be made out with glasses, and published more or less exactly by Boeckh or Waddington. Dr. Sterrett's enterprise provided ladders long enough to bring him within reach of them, no easy matter, and so enabled him to make them out with great completeness. Others of the Tralleis inscriptions prove to be important for the chronology of Asia Minor.

The three architectural theses are careful studies, on the spot, of three of the famous buildings of Athens. Mr. Wheeler describes minutely the fragmentary remains of the theatre of Dionysos, examines with praiseworthy care the historical order of the tangle of successive foundation-walls which are all that is left of the stage, and gives an apparently exhaustive account of the remarkable series of chairs for the various priests and magistrates,—which, singularly enough, are almost all that survives of the auditorium,—and of the inscriptions upon them, annotated with care. The survival of these chairs, the sculptured hypocaustum, apparently assigned by its inscription to the second or third Christian century, the peculiarities of the orchestra, the unusual and singularly modern shape of the auditorium, its outer wall being unconcentric with the orchestra, and consequently with the seating, the extent of the stage constructions and the changes which they underwent in the course of five centuries,—all these call out many interesting questions of structure and history for which the scanty remains give thus far but tantalizingly imperfect answers.

Mr. Fowler ventures among the vexed and intricate questions that hang about the Erechtheion, of whose structure he gives a detailed study; being mainly interested by the question of its plan, and that of the sacerdotal uses of its various divisions, not touching upon its architectural character. The most interesting, perhaps, is the paper in which Mr. Bevier attacks the problem of Hadrian's temple to the Olympian Zeus. The problem is simpler than the others, and the author is naturally led to discuss it more broadly. We are glad to notice, by the way, that he

does not follow Ross and some later authorities, Mr. Clarke especially, in discarding the theory of the hypæthrum ascribed to the Olympieion by Vitruvius, a theory which at least has too much in its favor to be set down as exploded.

All these papers are creditable to the School. They show knowledge of the right methods of investigation, thoroughness, an acquaintance with the latest authorities, and discrimination in the use of them. It is an easy inference, in the study of such problems as the writers have chosen, that neither the classical scholar nor the architect, alone, can securely thread his way through their intricacies. And it is important to keep in mind which of the questions involved are of importance in their bearing on other questions, and which are self-limited, a distinction of which it is easy to lose sight in the interest of a minute examination of detail. Thus, in the discussion of the Olympieion the most interesting questions are: What were the columns that Sulla carried off to Rome? and are those that now remain the work of Antiochos, that is of his architect Cossutius, or the work of Hadrian? If, as some authorities believe—a theory which Mr. Bevier does not mention—Sulla carried off to Rome the columns of Antiochos, and they there became models from which the Romans developed their form of Corinthian capital, they supply an important link in the history of the Corinthian order. If, as Mr. Bevier thinks, Sulla simply carried away old Doric columns which had been discarded from the building eighty or ninety years before by Cossutius, we must look elsewhere for our connecting link.

Professor Goodwin takes up, with the combination of learning and clear sense which is his characteristic, the topography of the battle of Salamis, and disposes satisfactorily, it would seem, of the theory which has found favor hitherto with both German and English scholars, relying on their reading of Herodotos and Aischylos. His exposition is very interesting and makes out a pretty strong case for his view, but offers temptation to further discussion, which would be out of place here.

The illustrations of the report deserve notice for their excellence, except the two wood cuts of the straits of Salamis, which are copies of those that adorn Rawlinson's Herodotos, or are from the same source. The copies of the inscriptions are very clear and graphic, and the processed reproductions, especially those from the admirable drawings of the chairs in the Dionysiac theatre, may be taken as models.

Nothing can give a better account of the seriousness and the good quality of the work done in the American School at Athens than these publications, which show, moreover, what a spur to original study is given by living directly among the memorials of classical history. All the well-wishers of the School will desire that its work may continue to fulfil

its early promise. For this the important thing is, that it should have the assurance of permanence that a fixed endowment would give, and the first necessity for an endowment is to establish a permanent home for the School. It is to be hoped that the effort which is making to provide the School with a building of its own, for which the Greek government has generously offered a site, may be quickly successful. When this is secured, and the School has a permanent director, its resources will be set free for use in the way of study alone, unimpeded by the precariousness of its present position, and undiminished by the necessity of providing for a temporary lodging.

W. P. P. LONGFELLOW.

II.

A member of the *École Française d'Athènes* at its first establishment in 1846 gives a humorous account of the disconsolate sensations with which the exiled Parisian youths, huddled on the balcony of their hotel in Hermes Street, looked upon the bleak northern side of the Akropolis and the prospect of a year in a semi-barbarous country. It was with difficulty they kept themselves from uttering the thought they read in each other's eyes of taking the next steamship back to Marseilles—until the glory of the Parthenon wiped out the memory of it. Things have changed since then, though the Parthenon, fortunately, is not one of these. The classical archaeologist who has not trodden Greek soil is becoming a curiosity, and the little capital of the kingdom of Hellas is one of the principal centres of archaeological investigation. For America, the volume published by the Managing Committee of the American School of Classical Studies, under the auspices of the American Institute of Archaeology, is the first direct instalment of the literary fruits of this activity, long transmitted to us chiefly through the well-known quarterly publications of the French and German Institutes. The six articles it contains are studies by the Director and students of the American School in its first year, 1882-1883, issued in somewhat tardy compliance with the regulation that provides for the publication of such work in an annual volume.

The two opening treatises on the inscriptions of Assos and Tralleis present an abundance of new epigraphical material, and so take precedence of essays that deal with things long known and discussed. Only those who have themselves had to decipher injured and defective Greek and Latin inscriptions can appreciate the amount of labor required to put these records of the local history of two important cities of Asia Minor into accessible and even attractive form. Dr. Sterrett edits and

comments ninety-six inscriptions in one hundred and twenty pages. These documents of official pomposity and quiet family life are an introduction to a curious phase of Hellenic and Hellenistic life. The matter for observation is too abundant to be dwelt on here; but the careful collation of epigraphical documents that characterizes the lighter treatises is a pleasing evidence of the good influence Dr. Sterrett's epigraphical training exerted on his associates in the school; certain quotations, by one of the young writers, from the *Corpus Inscriptionum Atticarum* with omission of the volume-number, as if the numbering of the inscriptions were continuous, argue a very recent familiarity with that important publication.

Hardly anything is so much needed for classical study which is not merely literary, as a readily accessible series of brief, but exact, monographs on the principal architectural monuments of classical times that are sufficiently preserved to make such treatises more than collections of antiquarian observations based on literary sources. No task could be more fitly undertaken by such a band of young scholars as the American School is sure to attract to Athens if it be properly supported, and not mismanaged. Nor could a better introduction to the monumental side of classical studies, still so sadly unfamiliar even to advanced American students of antiquity, be devised for young men who, while they are beyond the first elements, cannot reasonably be expected to have received strictly archaeological training. For obvious reasons, it was not found necessary to go outside of Athens for material in the first year of the school's existence.

Mr. Wheeler writes of the Theatre of Dionysos, first ably discussed by the Swiss archaeologist Vischer in 1863, before the excavation was finished, and more recently by L. Julius (with Ziller's plan here reproduced) in the *Zeitschrift für bildende Kunst*, 1877; other accounts of it, as that in Dyer's *Ancient Athens*, for example, being inadequate, or concerned with special questions. The present article treats, first, of the documentary history of the theatre, which was begun in the seventieth Olympiad (500 B. C.), and was variously altered, and reconstructed in portions, at different times during seven centuries of use, the last record in ancient times dating from the reign of Septimius Severus; then, in order, it treats of the remains of the scene-structure, orchestra, and cavea; and it closes with a special treatise on the fine series of marble *fautuils d'orchestre*, reserved for high sacred and civil functionaries, the chief ornament of the ruin. The best point a minute scrutiny of the stones enabled Mr. Wheeler to make, is the refutation of the theory, advanced by Julius, that the supporting-walls of the scene and postscenium were strengthened for the substitution, in the fourth century B. C., of a stone for a previous

wooden superstructure. It is shown that the later additions did not serve the purpose of strengthening the older portions, and were in part an approximate reproduction of the first design. Considering the complete destruction of the upper tiers of the cavea, Mr. Wheeler's conjecture, that the purpose of the usual concentric division of the seats (*praecinctio*), of which there are no traces, was served by an oblique way across the theatre, of which also there are no traces, is a rather bold one. No observation is made on the correspondence of the unsymmetrical eastward extension of the erections behind the stage-front, noticed as puzzling, with the irregularity of the great seat-lined couch before: the seating-capacity of the immense cavea, an item of the more interest, as to increase it to the utmost seems to have been the unknown architect's strenuous endeavor, is nowhere computed: while other sculptures are referred to, the much-discussed replica of the "Apollo Choiseul-Gouffier," variously styled god and athlete, copy after Kalamis or Pythagoras, genuine "old master," and product of late Græco-Roman eclecticism by as many archaeological authorities, which was found in pieces behind the marble chairs, is ignored; so are the bronze statues of the three great tragic poets, which there is good reason to believe the renovator of the theatre, Lykurgos, did not erect in a less appropriate place than the scene of their victories. These are small oversights, however, in a careful treatise, which certainly no one can read without gaining "a better idea of the greatness and magnificence of the Athenian theatre." He will also learn to view it in its Greek aspect, as before all the sanctuary of Dionysos, a place that could be put to other than dramatic uses. There are two charming bas-reliefs on the arms of the chair reserved for the priest of the sport-loving god; the subject, Eros handling a pair of game-cocks, recalls the appropriation of state funds by the Athenians for an annual main in the sacred semi-circle.

The Olympieion at Athens does not long engage the traveller's attention, easily won by the picturesque collocation of its sixteen remaining columns, which an English writer compares to chessmen left in a corner of the board after a finished game. Most visitors come to Athens sated with Roman work, and think minutes spent in contemplation of it a waste of time when the Parthenon is equally accessible. Hadrian, by appropriating public funds for the completion of a shrine begun by Peisistratos six hundred and sixty years before, has fastened the discredit of his name, not a very proud one in the annals of architecture, upon the Olympieion; but Dr. Bevier's treatise will satisfy any one that the Roman architect employed by Antiochos Epiphanes, Decimus Cossutius, did not merely design the new temple, but built most of it, including the Corinthian columns now standing, which are much too good for Hadrian's day,

though perhaps he did not erect the full number of one hundred and twenty. The tourist, feeling sure that it is not an evidence of bad taste to admire the acanthus capitals, may now linger near "the Columns," as the site is called in the popular parlance of Athens, while some American student, acting as *cicerone*, tells him the pretty legend of how, after a seventeenth column had been thrown down by a Turkish governor in the last century to feed his lime-kiln, the three nearest to it were heard at night lamenting the loss of their sister. The incompleteness of the extant ruin, and the long interval between the inception of the structure by Peisistratos and its completion in 130 A. D., make the discussion largely one of documentary evidence, more antiquarian than archaeological. Nothing remains above ground of the foundations laid by Peisistratos and his sons. During the two long intervals before and after the construction was resumed by Antiochos, the temple occupied a position analogous to that of the unfinished Cologne Cathedral in modern times. Its area (60,534 sq. ft.) was larger, but this only partially accounts for the discontinuance of building by the Athenians, since the equal size of the great temples at Samos, Ephesos, Selinus, and Akragas did not prevent their completion. Dr. Bevier accounts for the neglect into which the undertaking fell by the historical unpopularity of the Peisistratid regime. Perhaps a better reason might have been assigned. The worship of Zeus, popular among the Dorians, was extraneous to the Attic religion. Had Apollon Patroos, Dionysos, or Poseidon-Erechtheus been magnified by Peisistratos, the exactions made in behalf of the undertaking might have mitigated, instead of increasing, an unpopularity more insisted upon in order to avert the dynasty's return, than really serious before the expulsion.

Mr. Fowler's lucid exposition of the peculiar features of the much more attractive temple of Athena Polias, the gem of the Akropolis, is the better for not entering explicitly upon a mass of controversy that has made certain facts, and only natural interpretations of texts, appear doubtful. His conclusions accord perfectly with the description of the sanctuary given by the much maligned Pausanias, and are reached without resorting to such monstrous expedients as penning Athena's olive under a roof, or imputing to a Greek builder such an architectural lie as a blind door.

The object of the Director's paper on the battle of Salamis is to controvert that interpretation of the historians which ranges the Persian fleet along the mainland shore, opposite a Hellenic line similarly disposed on the Salaminian coast. From his combination of the accounts of Aischylos (Persians, vv. 297-469), Herodotos (VIII, cc. 75-96), Diodoros (XIII, cc. 16-19), and Plutarch (Themistokles, cc. 12-15; Aristides, cc.

8-9), he concludes that the Persian vessels entered the narrows by the channel between Psyttalea and Salamis, in a long column which was taken in the flank by the Greeks before it could form into a line of battle extending from the promontory of Kynosoura in a NNW. direction across the strait towards Eleusis. This hypothesis accords, better than the generally accepted one, with the description of the battle in the Persians, which was written by an eye-witness of it, and declaimed before eye-witnesses only a few years after the event. Aischylos calls the order of the Persian vessels *ῥέεμα*, a stream, and in one verse refers to the Greek line as becoming visible all at once; whereas, if Grote's account be accepted, in accordance with which the positions are marked on the map given in Cox, History of Greece II, c. 5, the sun must have risen on the two fleets facing each other. Nor is it necessary to assume any disagreement of the poet's story with that of the historians. Professor Goodwin has only failed to remember the statement of Herodotos (VIII, 84), that, when the Greeks first moved, the barbarians were quite ready for the encounter.

The illustrations of this volume, unpretentious as they are, add materially to the intelligibility of the discussions. It is strange to find no credit given to Messrs. F. H. Bacon and R. Koldewey, whose microscopic initials alone are visible on most of the delineations. Mr. Bacon's exquisite drawings merit especial mention. The circular issued in January of this year, reprinted as an appendix to the volume, tells what is the present condition of the "American School," in the maintenance of which thirteen American colleges now coöperate; it is noteworthy that the Southern and Western States are represented by only three of these institutions.

ALFRED EMERSON.

SECOND ANNUAL REPORT OF THE BUREAU OF ETHNOLOGY TO THE
SECRETARY OF THE SMITHSONIAN INSTITUTION, 1880-81. By
J. W. Powell, Director, Washington, 1883. 4to. pp. xxxvii., 477.

Recent years have witnessed a new era in American anthropology, and the increased activity in the various lines of anthropological research by American investigators, and the improved methods adopted, promise to place the American branch of the science upon a sound and enduring basis. The time has certainly passed when apathy and want of interest in American anthropology can properly be charged against American scientists. No better illustration of the energy and zeal with which this study is being prosecuted in this country can be found than is presented by the Reports of the Bureau of Ethnology. Created

by Act of Congress, and drawing its funds from the liberality of that body, the Bureau is enabled to prosecute researches on a larger scale and to cover a larger field than would be possible under any other auspices.

The results obtained by the Bureau, as set forth in the present volume by its accomplished Director, have a twofold source. First, through the employment of scholars and specialists who constitute the working staff of the Bureau; second, by means of the aid of collaborators, whose researches are incited and guided by the Bureau. The present volume is made up of papers derived from both sources, though mainly from the former, and the variety of topics represented illustrates the scope of work undertaken.

The Annual Report of the Director details the results of the field work of the year, together with an account of the progress of papers on special subjects now in course of preparation, and also briefly mentions the articles which form the larger part of the volume. In introducing the latter he takes occasion to briefly epitomize some of the leading points presented, as well as to make certain deductions therefrom which reveal his acumen and fine knowledge of the use of facts in broad generalization.

The first paper is by Frank H. Cushing on *Zuni Fetiches*. His long residence among the Zunis, and the unusual opportunities he enjoyed for investigation, have led anthropologists to look forward to the publication of Mr. Cushing's results with keen interest—likely to be further enhanced by the contents of the present paper. The practice of fetishism is widespread among savage peoples, but it has rarely, perhaps never, been studied with the same care as in the case of the Zunis. The elaborate system of relationships believed by the Zunis to exist between animals, the animal gods, and human beings, together with the resulting hierarchy, with its powers and obligations, are extremely curious and interesting. Altogether Mr. Cushing's minute study of the Zuni fetiches, their origin and the ideas that centre about them, constitute a page of savage philosophy of wide significance.

In *Myths of the Iriquois*, by Mrs. Erminnie A. Smith, is presented an authoritative rendering of the folk-lore of this celebrated tribe. Qualified by long residence in the tribe and by acquaintance with its language, the author has been able to preserve the original flavor of these tales with singular fidelity. Like the investigations of Mr. Cushing, these myths afford glimpses of savage philosophy, or savage religion—the two terms are practically synonymous in this connection—which can be obtained from no other sources.

The paper entitled *Animal Carvings from Mounds of the Mississippi Valley*, by Henry W. Henshaw, is mainly devoted to the consideration of the assumed resemblances of certain carvings of birds and animals found

in the mounds of the Mississippi Valley to animals inhabiting remote southern homes, such resemblances having been made the basis of speculation as to the origin and connections of "The Mound-builders." The author reaches the following important conclusions: "First. That of the carving from the mounds which can be identified there are no representations of birds or animals not indigenous to the Mississippi Valley; and consequently that the theories of origin for the Mound-Builders suggested by the presence in the mounds of carvings of supposed foreign animals are without basis. Second. That a large majority of the carvings, instead of being, as assumed, exact likenesses from nature, possess in reality only the most general resemblance to the birds and animals of the region which they were doubtless intended to represent. Third. That there is no reason for believing that the masks and sculptures of human faces are more correct likenesses than are the animal carvings. Fourth. That the state of art culture reached by the Mound-Builders, as illustrated by their carvings, has been greatly overestimated."

Dr. Washington Matthews' paper on *Navaho Silversmiths* is a careful study of the methods of the Navajos in working silver into ornaments of various kinds and patterns. This industry is supposed to have been derived by the Navajos from the more advanced Mexican tribes to the southward and, whether so or not, is doubtless of indigenous native origin. Dr. Matthews finds, by a study of present methods and the comparison of recently made articles with earlier productions, that the Navajos have advanced in skill by borrowing tools and, to a certain extent, by adopting the methods of the Europeans, thus showing a degree of adaptability on the part of the Indian, and a capability of advancement which have frequently been denied him.

The title of the next paper is *Art in Shell of the Ancient Americans*, by W. H. Holmes. Qualifications of no ordinary kind are required for the treatment of this subject. In his conspicuous ability as an artist—ability to adequately represent the objects discussed, as well as to interpret their significance from an artistic standpoint—and in the excellence of his scientific attainments, Mr. Holmes unites the necessary qualifications to a rare degree. Incidental to the main object of the paper, the discussion of objects of shell from a strictly artistic standpoint, this paper contains much valuable information relative to the implements and utensils which are adorned by the aboriginal sculptor. The paper is fully illustrated, and the illustrations alone form a valuable contribution to the subject, assembling for comparison the artistic efforts of many different peoples from remote antiquity to recent time, as they appear in diverse objects of utility or ornament. Altogether the paper is a notable one, and the advent of the "exhaustive monograph" on the same subject, of

which the present "outline" is a forerunner, will be looked for with interest.

The Illustrated Catalogue of the Collections obtained from the Indians of New Mexico, by James Stevenson, purports to be nothing more than a catalogue of "two thousand eight hundred and fifty-eight specimens," obtained in 1879. Nevertheless, copious illustrations of the objects obtained, embracing "almost every object necessary to illustrate the domestic life and arts of the tribes" to which they belong, and the accompanying text, descriptive, not only of the specimens themselves, but in many cases of the methods employed in their production, give the catalogue a substantial value as a contribution to archaeology.

H. W. HENSHAW.

D'UN TESORO DI MONETE ANGLO-SASSONI TROVATO NELL' ATRIO DELLE VESTALI. Dissertazione epistolare diretta al Sig. Comm. Rodolfo Lanciani dal Comm. Gio. Battista de Rossi. Roma: coi tipi del Salviucci, 1884.

One of the most interesting results of the excavations at the house of the Vestal Virgins at the foot of the Palatine, in Rome,¹ was the discovery, in a corner of the atrium, of a terra-cotta bowl containing a large collection of Anglo-Saxon coins of the ix. and x. centuries, together with a *fibula*. The *fibula* (clasp), consisting of two plates of brass inlaid with silver, was inscribed on the one with ✠ DOMNO MA, and on the other ✠ RINO PAPA. There were two popes of the name of *Marinus*, the first from 882 to 884, and the second from 942 to 946. The present inscription, as is shown by the coins, belongs to the second. This clasp is *unique* of its kind, and probably was used by some high official of the papal court to fasten his chlamys.

The coins number 835, of which one is gold and all the others silver. The former is a gold penny of the Emperor Theophilus (829-842), which has no relation with the main group; of the latter, two are of Pavia, one of Limoges, one of Ratisbon, and all the remainder, 830, are of the kings and from the mints of the Anglo-Saxons. The Anglo-Saxon coins are classified thus in chronological order:

AELFRED REX (Alfred the Great, 871-900),	3
EADVVEARD REX (Edward I., 900-924),	217
ÆDELSTAN REX (Athelstan, 924-940),	393

¹ For these excavations see p. 102.

EADMVND REX (Edmund I., 940-946),	195	
SITRICE ENVNVC (Sitric, King of Northumbria, 914-926),	1	
ANLAF CVNVNC N	$\left\{ \begin{array}{l} \text{(Anlaf I. or II., King)} \\ \text{of Northumbria, 927-944,} \\ \text{or 944-947.} \end{array} \right\}$	6
ANLAF CVNVNC		
ANLEF REX, ONLAF REX		
PLECMVND ARCHIEP (Plegmund, archb. of Canterbury, 889-923),	4	
—— of a type similar to preceding, but with name of king		
—— through erroneous repetition of reverse,	2	
—— of type similar to preceding but of uncertain attribution,	9	
		830

By the concordance of dates of Edmund I. (940-946), Anlaf (944-947), and Pope Marinus II. (942-946), the latest chronological limit of these coins is between 944 and 946.

A most important point is the great variety, amounting to nearly 400, of the *monetarii* and cities inscribed on the reverse of these coins, showing that they were collected from all parts of the island. It is certain that this treasure was Britain's contribution to St. Peter's Pence, perhaps hoarded up during several years (probably between 944 and 946), before the time when, as De Rossi conjectures, it became the custom to recoin the foreign monies in the Roman mint, and when, later, exchanges were established and this small money was no longer sent. The writer brings out these facts with great lucidity, resting on the fact that, notwithstanding the regularity of the annual tribute from England, no specimens of Anglo-Saxon coins are known to have been discovered in Rome until the present hoard was found.

The important question of the relation of the minor Saxon kings, or *reguli*, to the supreme authority; their greater or less degree of independence, has always been one of great inherent obscurity, and there is no doubt that a careful study of Anglo-Saxon numismatics will be a powerful auxiliary for its solution. The question of the character of the locality where the coins were found, and of its relation to the Church of S. Maria *de inferno* on one side, and to the episcopal palace and papal archives on the other, De Rossi reserves until further excavations shall have cleared up present difficulties. It involves the obscure history of the papal residence at the foot of the Palatine during the early Middle-Ages. Pope John VII. (702-707) began, but did not finish, the *Episcopium* on the right of the Via Sacra, but it was completed, and maintained as a papal residence during succeeding centuries. Although the Frangipani are known to have occupied the Palatine, this does not affect the question as they held it on papal authority. A few months ago, discoveries were made

which, when they are completed, will go far to solve the problem: in excavating the ancient Palatium on this site, its use in Christian times was proved by the presence of frescos dating from about the same period as our coins. A full account of these discoveries is given on p. 241.

A. L. FROTHINGHAM, JR.

DI UN ANTICHISSIMO OROLOGIO SOLARE RECENTEMENTE SCOPERTO
IN PALESTRINA. Memoria di Orazio Marucchi. Estratto dagli
Annali dell' Inst. di corrisp. archeol., anno 1884. Roma, 1885.

In the early days of Rome but little attention was paid to astronomy, and the question of the time of day must have had but a vague and shadowy hold on the Roman people, as it was long before any signal for the midday hour was added to those of sunrise and sunset: this signal was given by the consul when the sun appeared between the rostra and the *græcostasis*. The custom of proclaiming the hours from the comitium was maintained until the time of the first Punic war, when *sun-dials* were first introduced through contact with the Greek cities of Magna Graecia and Sicily. The first sun-dial was brought to Rome from Catania in 491 v. c., and, notwithstanding its incorrectness on account of the difference of latitude, it remained in use for about a century until it was replaced by Quintus Martius Philippus by one constructed for the Roman latitude. As the twelve hours of the day were, throughout the year, counted from sunrise to sunset, the winter hours were far shorter than the summer hours: all ancient sun-dials must have been constructed on this basis. Some of the forms described by Vitruvius have been found: in all of them the system employed is that of the *single gnomon*.

Varro (*De L. L.* vi. 4.) describes a sun-dial in the city of Praeneste which he, at the close of the republican period, calls ancient: *Meridies ab eo quod medius dies D antiqui in hoc loco non R dixerunt, ut Praeneste incisum in solarium vidi. Solarium dictum id in quo horae in Sole inspieiebantur, quod Cornelius in basilica Aemilia et Fulvia inumbravit*. Many have sought in Praeneste (Palestrina) for traces of the archaic sun-dial, but without success until Marucchi discovered it on the façade of an ancient building which was transformed in the ix. century into the Cathedral. "This building is rectangular in plan, twenty metres long by nine in width, is built of large squared masses of stone of Gabii, and may with confidence be attributed to the vi. century of Rome." On removing the plaster on the upper part of the façade Professor Marucchi discovered four grooves, cut in the stone, which he found to radiate from a common

centre: unfortunately the destruction of the central part of the wall has left only the extremities of these grooves. This sun-dial was different from any hitherto known, in having not *one* but *six* gnomons, one for each hour, and consequently for each line, at the extremity of which it was placed; while in the centre there must have been a vertical one for mid-day. These metal styles threw their shadow down their line at the corresponding hour, but the correspondence was perfect only during equinoctial days. It would be necessary to annex a plate in order to follow the calculations by which the writer proves his position. He considers the building to which it was attached to have been not a temple but the civil Basilica of Praeneste.

A. L. F., JR.

PREHISTORIC FISHING IN EUROPE AND NORTH AMERICA.—By Charles Rau, Washington City. Published by the Smithsonian Institution, 1884. [Smithsonian Contributions to Knowledge, 509]. 342 pp., 405 figs. 4to.

At the Paris Exposition of 1868, Anthropology had a most excellent installation, the two concepts, race and function, having equal importance. If you moved along certain parallel aisles you would be able to study the anthropology of a certain race, its anatomy, industries, arts and social life. If you passed along another series of parallel aisles, at right angles to the first, you would be able to follow out any division of anthropology in its manifestation throughout the world. Formerly, both in museums and in published works, it was customary to pursue the ethnic method altogether. Owing to the impetus given to comparative technology by Gustav Klemm, and later by Lubbock and Tyler, each human art has been subjected to a searching investigation, in order to understand its elaboration, its origin and life history.

In our own country, no one student has pursued this method of investigation more persistently and successfully than Dr. Charles Rau, from whose pen has just appeared a Smithsonian contribution to knowledge, entitled, "Prehistoric Fishing in Europe and North America." The author admits that he never caught a fish in his life, yet, from his constant devotion to the one study and conscientious determination to know the truth, he has produced a work which will remain the standard upon this subject. European fishing is first treated, extending from the Drift to the close of the Bronze Age. The quarternary beds have yielded no objects directly referable to fishing, but the caves of France, Switzerland and England have disclosed bones of fish, harpoon heads, and

drawings of fish on antlers. The first implement figured by Dr. Rau is a bone toggle hook, used for catching sea birds by the Eskimo, and it is immediately compared with similar instruments from La Madeleine and with the Makah halibut and cod hooks. Later the harpoon is widely diffused and the great collections from Alaska enable Dr. Rau to walk with firm steps.

Fish-hooks first appear in the lake-dwellings, associated with harpoons in great variety, barbed stone arrow-heads, nets, sinkers, floats and dug-out canoes. The Bronze Age is very rich in the form and variety of its fishing apparatus. The bronze fish-hook figured in the frontispiece, from a lacustrine settlement near Morges, Lake of Geneva, Switzerland, is truly a graceful object.

In the portion of the work devoted to America, Dr. Rau properly changes his plan and deals consecutively with classes of implements,—hooks, harpoons, boats, nets, weirs, carvings of fish, and shell deposits. The last sixty pages are filled with extracts from old writers on America, beginning with Egede and closing with Captain Cook. An appendix notices methods of fishing in Central and South America.

Dr. Rau does not belong to either of the special schools of anthropologists; he is what people are pleased to call a safe man. Therefore it is highly probable that, while he has cautiously omitted many things which will be proved true, he has not made many statements that will not stand the test of severe criticism.

O. T. MASON.

DISCOVERY OF A TOMB-CAVE AT GHAIN SIELEM, GOZO.—By
Dr. A. A. Caruana. Malta, 1884.

The cave, now destroyed by the construction of a public road, was situated about 1,100 yards from the sea, in a heath of sandstone formation on the southern dip of the island, and resembled the isolated tombs found on other islands of the Maltese group. These often open into a deep vertical shaft, with a descent by step-holes, while each body, in the family tombs, lies stretched on its back in a recess communicating at the side with the central chamber. Bodies were also laid on platforms or in sarcophagi of lead, marble, and clay; sometimes in stone troughs, or sealed in jars placed mouth to mouth after the Babylonian fashion (see Perrot and Chipiez, *Hist. of Art in Chaldaea and Assyria*, I. p. 359). Coins and other contents of these sepulchres show them to be of various ages, some of them Phœnician, others Greek and Roman. It is important to distinguish the tombs from the ossiferous caverns of the Maltese island

and Krete, in which hitherto no human bones have been found associated with the fossil remains of extinct hippopotami and proboscideans.

A. E.

THE BRITISH SCHOOL OF ARCHEOLOGY AT ATHENS. Report of Committee and of the first Meeting of Subscribers. 1885.

The first steps toward the foundation of a British School at Athens were taken in 1882. On the 25th of June, 1883, a meeting was held at Marlborough House, at which the Prince of Wales presided. The general committee then appointed comprised many of the most distinguished men of the kingdom. The Greek government had already, in 1882, given, for the erection of the proposed School, a piece of ground of about two acres at Athens, situated on the southern slope of Lykabettos (See No. 1, p. 92). Since then the funds subscribed or promised, in answer to the appeals made by the executive committee, amount to over £4,000, which would be sufficient for the building of a house and the formation of a library of reference.

At the meeting held on February 2d, 1885, Professor C. T. Newton brought forward the following resolution as embodying the aim and scope of the project:

"1. The first aim of the School shall be to promote the study of Greek Archaeology in all its departments. Among these shall be, (i.) the study of Greek Art and Architecture in their remains of every period; (ii.) the study of inscriptions; (iii.) the exploration of ancient sites; (iv.) the tracing of ancient roads and routes of traffic.

"2. Besides being a School of Archaeology, it shall be also, in the most comprehensive sense, a School of Classical Studies. Every period of the Greek language and literature, from the earliest age to the present day, shall be considered as coming within the province of the School.

"3. The School shall be under the care of a Director, whose primary duty shall be, (i.) to guide the studies of the members, and to exercise a general supervision over the researches undertaken by them; (ii.) to report at least once a year on the work of the School, to record from time to time, for the information of scholars at home, any important discoveries which may come to his knowledge, and to edit any publications of the School.

"4. It shall further be the duty of the Director to afford information and advice to all properly accredited British travellers in Greece who may apply to him."

It was resolved that the building which is to be occupied by the School should be begun at once, and that further funds should be collected by an appeal, not only to the public, but to the universities, learned societies, and other public institutions, in order to secure the amount necessary for the endowment fund. Considering the many prominent men who are interested in this undertaking, there seems no reason to doubt that the sum will be raised and the School established on a firm basis.

It is to be hoped that the impetus given to classical archaeology by this movement will lead to the foundation in England of a school of genuinely scientific archaeologists, who may rival their co-workers on the continent. The uncritical school headed by Mr. J. H. Parker will probably cease to occupy so prominent a position, and their writings which have hitherto been accepted will be displaced by works of critical and scholarly value. Probably only a few persons in this country are aware of the existence for many years in Rome of a "British and American Archaeological Society," founded by Mr. Parker, whose principal work consisted in procuring two or three gentlemen of some archaeological acquirements to arrange "personally conducted" parties to the principal sites. Perhaps at some future time this Society, which has at present no scientific value, may be reorganized on a totally different basis, and do some valuable work; for it will some day seem indispensable, that the English school at Athens, as well as the French and German schools, should be supplemented by a similar establishment at Rome. The library of the society at Rome contained, not long ago, many works of importance, and would form a good nucleus of a working library.

A marked feature of the new British School is its comprehensiveness: it has from the start sought to excite the national sympathies of the Greek people, and its aim is proclaimed to be the study of Greece, during not only its classic but also its modern history. The field of mediæval Greece—especially from the linguistic stand-point—has not received much attention, and it is possible that the English School may spend a portion of its energy in that direction.

A. L. F., JR.,

ARCHÆOLOGICAL NEWS.

SUMMARY OF RECENT ARCHÆOLOGICAL DISCOVERIES AND INVESTIGATIONS.

AFRICA.

EGYPT.

Professor Sayce has repeated during the past winter his excursion to Egypt. In two letters dated from Siût he reports his discoveries. He had visited the site of an extensive unknown city at the *Kom el-Ahmar* (near the modern Sharóna), where he discovered an untouched tomb of the Old Empire. Above Minieh Mr. Sayce discovered the site of "On of the nome of Anubis," so that "we now learn that besides the famous On of the North, or Heliopolis, and the hardly less famous On of the South, or Hermonthis, there was a third On in central Egypt."

The visit to the mounds of Antinoë (Antsina) proved disappointing, except that some cartouches of Ramses II. showed that Hadrian chose an ancient site on which to build his city. In the neighborhood, in the quarries close to *Dér Abu Hannes*, as also at *Sebayda*, were a number of early Christian paintings and inscriptions in Greek and Coptic. Among the inscriptions which Mr. Sayce copied on tombs towards the northern end of the *Gebel Abu Fêda*, three were bilingual, a Demotic being attached to the Greek text, while another is the first instance of a Kypriote sepulchral text in Egypt. He considers that he has definitely settled the site of This, "the city from which Menes went forth to found Memphis (cf. No. I. p. 80-81)." In his previous visit to this place, which was reported on p. 80 of the *Journal*, he spoke of the village as being called *Uladaiwch*: this, however, he found to be the name of the district, that of the village being *Meshayek*. After discovering some tombs of the Greek epoch, two or three miles north of *Meshayek*, Mr. Sayce found, in a ravine, some tombs of the Old Empire, whose painted sculptures pointed to an earlier date than the tombs of the 4th Dynasty at Gizeh. One of these belonged to a "prophet of the *mer* of Anhir-t," who had caused "a stele to be made in This." Anhir-t is known to be a name of This. It becomes evident, therefore, that the mounds of Græco-

Roman débris on which Girgeh stands must themselves stand on the mounds of an older city.—Letters of Professor Sayce in the *Academy* of February 21 and March 28, 1885.

LUXOR.—At the beginning of January, M. Maspero began work at the temple of Luxor with a gang of about 150 men. He commenced by demolishing the dwellings and public buildings which had for centuries encumbered the courts and colonnades. As a result, the columns of the central colonnade are now visible, and all that remains to be done, in order to reach the original pavement, is to remove several feet of sand. A small portico dating from Ramses II., as well as several colossi, have been discovered. It now appears that the southern side of the edifice rose directly from the water's edge. M. Maspero says, "I do not hesitate to affirm that Luxor, freed from the modern excrescences by which it has hitherto been disfigured, is, for grandeur of design and beauty of proportion, almost the equal of Karnak. The sculptures with which the chambers and columns are decorated are of the finest and most delicate execution; while some of the wall-subjects would not suffer in the comparison, if placed side by side with the choicest bas-reliefs of Abydos."—*Academy*, March 21, and *Journal des Débats*, March 12, 1885.

NAUKRATIS.—After the excavations of M. Naville at Pithom and those of Mr. Flinders-Petrie at San-Tanis, the efforts of the *Egypt Exploration Fund* have been concentrated on Nebirch, where Mr. Flinders-Petrie discovered the site of the important Hellenic emporium of Naukratis. Specimens of the pottery and other antiquities found here have recently been received at the British Museum, where they are on exhibition in the Bronze Room. Among the vases Mr. Stuart Poole describes many similar to early vases of Kameiros and Ialysos, while of the figures in limestone, alabaster and terra-cotta, some recall Rhodes or Kypros, while others are purely Greek or Græco-Egyptian. There are evident signs of Phœnician commerce and of early commercial relations with the west coast of Asia-Minor and the neighboring islands.—Reginald Stuart Poole in *Academy*, May 30, 1885, p. 391.

TUNIS AND ALGERIA.

The archaeological journey of M. J. Poinssot along the main way between Carthage and Sicca Veneria has enabled him to add much material to our knowledge of the Roman antiquities of Tunis.

Teboursouk (Thubursicum Bure) is a flourishing Arab city in which the remains of its ancient buildings are so concealed and built in as to make them inaccessible; the ruins of rich temples, baths, etc., show it to have been important. The fortress built at the end of the seventh century still remains in part.

At *Kouchbatia* are the remains of a small city containing a finely built akropolis.

Near *Djebba* are the ruins of an unnamed city with traces of an amphitheatre, a citadel, and other extensive constructions.

The ruins of *Dougga*, ancient *Thugga*, are among the finest: a temple raised in honor of Antoninus Pius and Lucius Verus; a triumphal arch similar to that of Makteur; a circus; a fine aqueduct.—*Bulletin Trim. des Antiq. Africaines*, 1885, pp. 16–44.

MISSION OF MM. REINACH AND BABELON.—Besides their extensive exploration of Carthage, some account of which was given on pp. 87–88, these gentlemen made an archaeological journey through the eastern part of Tunis, visiting Dar-el-Bey, Soussa, Kairwan, Thapsus, Lenta, Sfax, El-Hamma (*Aquae Tacapitanae*). Excavations were carried on for a few days at *El-Kantara* (*Meninx*), where many statues and mosaics have come to light; researches at *Bou-Ghrara* (*Gightis*) resulted in finding a number of statues and inscriptions. At *Zian*, with the help of a company of French soldiers, the archaeologists were able to uncover the forum and discover a number of sculptures and inscriptions. Both M. Reinach and M. Babelon have promised to contribute to the *Journal* a detailed account of the discoveries made by them at Carthage and throughout Tunis. In February of this year M. Reinach was again called to Tunis by the report that important inscriptions had been found in the valley of the Bagradas. A survey of about six weeks enabled him to discover the names and explore the sites of four new cities, and to collect more than 200 inscriptions. No detailed results of this exploration have yet been given.

MEHDIA.—*Necropolis.*—M. Paul Melon discovered near Mehdia, not far from Monastir, a new necropolis of considerable size. The tombs are cut in the rock, and five or six steps lead down to the sepulchral chamber, on the right and left of which two beds are cut in the rock, the entire length of the room, to receive the bodies. For further details see the letter of M. E. Babelon, on p. 175 of our *Journal*.

KEF.—M. Roy has been carrying on excavations during the winter within the city limits; he has unearthed a number of colossal marble statues, and uncovered the peristyle of a large building, etc. The results will be more fully stated by the excavator himself in the *Bulletin.*—*Bull. des Antiq. Afric.*, 1885, i. 50.

CARTHAGE.—*Christian Antiquities.*—The importance of recent discoveries, especially in Tunis, for Christian archaeology has been somewhat disregarded, owing to the more wide-spread interest in remains of an earlier period. There can be no doubt that, next to Rome, Africa is the land of promise for early Christian art of the period between the third

and the sixth century. The most interesting of these discoveries have been those made at Carthage by Father Delattre. In 1881 he uncovered at *Malga*, near the walls of Carthage, a cemetery in which he then found about six hundred inscriptions, as well as a basilica with dependent buildings: among the mosaics was one of a character so unique that Comm. de Rossi has not been willing to give any opinion regarding it; it represents a nude female figure standing beside an altar, with a branch of laurel in her hand, and crushing a serpent under her feet. This figure is supposed to be St. Perpetua (mart. 203). Since 1881 the excavations have been continued until now with great success, and have brought to light important constructions, bas-reliefs, mosaics, and over two thousand inscriptions. De Rossi calls this "one of the most remarkable discoveries made in our time in the field of Christian archæology."

The *area* of the cemetery is in the form of a hemicycle with a portico supported by columns. In the centre of the hemicycle is an octagonal building, and in the portico a chapel with three apses which must have contained the sarcophagi of the martyrs and the altar. The ground of this hemicycle is entirely occupied by sepulchres, the lowest being the earliest. The *tituli* are often inscribed with mosaic letters. The sculptured fragments of sarcophagi represent the usual cycle of biblical subjects.

One of the most interesting pieces of sculpture is a group of the Virgin and Child, behind whose seat stands a male figure, while in front is a winged angel. De Rossi considers that this may be the archangel Gabriel, and that his presence may refer to the Annunciation, and not simply to guarding the child. He refers this sculpture to the beginning of the fourth century. At a short distance from the hemicycle rose a large basilica 50 metres long, having 12 columns on either side of the nave. This basilica was evidently added to the original cemetery after the peace of the Church.—*Bull. di Arch. Crist. (De Rossi)*, 1884-85, pp. 44-52.

KSAR AGHRAB.—A Christian inscription of considerable interest was recently found here: SALVIS EVSTOCHIS | CC VV | CRESC. ET MAGNA | SECUNDVM VOTA | EVGRAFIORVM. This is read, by Comm. de Rossi, *Salvis Eustochi*[i]s e[larissimis] v[iris] Cresc[ens, or entius] et Magna (their clients or freedmen) *secundum vota Eugraphiorum* (family college dependent on the *familia* of the Eustochii). He considers this family to belong to the beginning of the fourth century, and notices the use of *salvis* for the first time applied to private individuals.—*Bullettino dell' Istituto*, No. 11. 1885; *Bull. des Antiq. Afric.*, 1885, 1. pp. 49-50.

VANDALISM.—There are strong hopes that a stop will be put to the wholesale acts of vandalism, referred to in our first number (p. 90) as having been for years committed on the monuments of Algeria and lately in Tunis. The energetic action of the *Société des Antiquaires de France*

has been vigorously sustained: the petition which it proposed has been endorsed by over one hundred societies in France, and a commission was appointed, February 25, to present the petition to the Chamber. In the meantime some good has already come from this crusade: the *Journal Officiel* of Tunis has just published decrees, dated March 11, regarding the organization of a *Service des Antiquités, Beaux Arts et Monuments* in Tunisia, in order to ensure the study, classification and preservation of monuments of historical interest, to establish a Museum, and to facilitate the application of all measures favorable to archaeological work. This project was presented to the Bey by M. Cambon, and M. de la Blanchère has been placed at the head of the organization.—*Bulletin Monumental*, 1885, pp. 220-21; *Gazette Archéologique*, 1885, p. 119.

ASIA.

CENTRAL ASIA.

SAMARCAND.—In this neighborhood the ruins of an ancient city have been discovered, and numerous articles in glass, bronze, and stone have been found. Professor Vesselowsky has been sent from St. Petersburg and was to begin his excavations in February.—*Le Muséon*, March, 1885, p. 259.

PALESTINE.

ASKALON.—Reouf-Pasha, governor of Palestine, has sent to M. Clermont-Ganneau the cast of an Arabic inscription which shows that the mosque of Askalon was built in the year 155 A. H., or 771 A. D., by the third Caliph of the Abbasid dynasty, El-Mahdi. It reads "... ordered the construction of this minaret and of this mosque El-Mahdi, the commander of the faithful (may Allah preserve him, increase his reward, and improve his condition!) by the care of El-Moffadal ... in the month Moharrem of the year 155." The Pasha also sent the cast of the inscription on a mile-stone dating from the middle of the first century of the Hegira, having been erected by Abd-el-Melik. It was situated on the Roman road from Jerusalem to Jericho at a distance from Damascus of 107 miles, according to the inscription.—*Revue Arch.*, 1884, II. pp. 103-4.

JERUSALEM.—The Russian orthodox society of Palestine has undertaken excavations on the land owned by Russia, near the Church of the Resurrection, in order to re-establish the ground plan of the buildings erected by Constantine on Mount Calvary. They have resulted in the discovery of portions of the old city wall and the gate which led out of the city.—*Le Muséon*, March, 1885, p. 257.

PHŒNICIA.

SAYDA.—In October M. Durighello reported that he had made successful excavations on the site of an ancient temple and had discovered an interesting series of Phœnician terra-cotta idols.—*Rev. Arch.*, 1884, II. p. 247.

OCMATA.—At this hamlet, on the border of Phœnicia, M. Durighello announces the discovery of numerous Druidic monuments built of gigantic blocks of stone, in the form of tables, and precisely like the dolmens in France. Details of this discovery will be awaited with interest.—*Courrier de l'Art*, February 6, 1885.

ASIA MINOR.

REGULATIONS OF THE TURKISH GOVERNMENT CONCERNING ANTIQUITIES.—It may not be superfluous to call the attention of our readers to the new conditions which will henceforth govern all archaeological excavations in the Empire of Turkey. The *Regulations concerning Antiquities*, published by the Turkish government in February, 1884, are simply a reproduction of the restrictive laws which have been in force for so long in Greece. They forbid, under severe penalties, the exportation of all works of art, and declare that objects found belong by right to the State. Whoever wishes to excavate must pay the expenses of a government inspector, and is only allowed to take drawings or casts of the objects he finds. If these regulations are strictly adhered to, the result will be a complete cessation of the enterprising activity which has led to such magnificent discoveries at Pergamon, Halikarnassos, Assos, etc. The French text of the Edict has been published in full, by M. Reinach, in the *Revue Archéologique*, 1884, I. pp. 336–43.

PERGAMON.—Herr Conze, in the transactions of the Prussian Academy of Sciences, fixes the position of the library at Pergamon. The temple of Athena was in a large court, with a stoa on the east and north sides, two stories high. In the stoa on the east was the entrance to the court. The northern stoa had a row of rooms back of the columns. In the second story these rooms were four in number. Of these the easternmost room evidently contained the statue of Athena, and was the library; to which may perhaps have belonged, also, the other three, and, perhaps, two other rooms lower down on the west. The library of the Serapeion in Alexandria was in such a position; so must all libraries have been in Hellenistic and Roman times, including those in Rome.—*Berl. Phil. Woch.*, March 21.

PHOKAIA (AIOLIS).—M. G. Weber, in a letter to M. Georges Perrot, describes three archaic tombs which he considers to belong to a period

anterior to the Hellenic occupation of Asia Minor. The first is excavated in the calcareous stratum of a hill: it is entered through an arched door, above which the rock has been rudely cut into steps. The interior consists of two rectangular chambers, the first 4.12 met. long by 3 met. wide, the second 3.42 by 3.10; they are connected by a doorway; the ceiling is roof-shaped. On the left side of the inner chamber the grave is sunk to a considerable depth. The second tomb is of a far more remarkable style of construction: it is an oblong monolith, cut out of the rock itself, the lower part of which is formed by a pyramid of four steps, upon which stands a cube 1.90m. square, finished at the summit by two steps. The interior consists of an ante-chamber, and of a sepulchral chamber in which the grave is hollowed out. The third tomb is excavated, like the first, in the mountain side. It is reached by a long stairway, and contains two chambers. Instead of having a grave sunk below the level of the floor, there is all around the west side of the inner chamber a double ledge, on which, apparently, to rest the heads of the deceased.

SMYRNA.—During the winter months Hamdi Bey has been carrying on some excavations on a small scale. In the court of the Palace has recently been placed the statue of a barbarian prisoner which was excavated at Ephesos by Mr. Wood, but left since then at the railway station. It seems to have belonged to a decoration which comprised many other similar figures. M. Weber writes about it in the *Ἀναθήσια* of Smyrna, September 20, 1884.—*Athenæum*, March 14, 1885; *Revue Arch.*, 1884, II. p. 376.

POMPEIOPOLIS (KILIKIA).—The fine ruins here as well as at *Mersina* are being made way with by workmen for building purposes.

TARSOS.—A fine mosaic pavement was unearthed here but immediately covered in again to save it from destruction.—*Academy*, March 28, 1885.

ISLAND OF KARPATOS.—*Rock-cut Tombs.*—This mountainous island, near Rhodes, anciently contained four cities, the most important of which was Bronkounti. Mr. J. T. Bent visited its extensive necropolis, with its "tombs of every possible description" cut in the ground-rock and in the cliff side; and he was so fortunate as to find many unopened tombs, "crowded with specimens of ancient Carpathote art." The poorer tombs are shallow, being cut in the rock only about a foot and a half deep, and contain nothing but bones. The richer tombs most frequently consist of a main chamber, about ten feet square and six feet high, with sepulchral chambers on the right and left in which the graves were made. One tomb "had three . . . chambers, one entering from the other, with windows on either side of the door. Many of the graves are made to communicate . . . on the inside by narrow . . . passages." One class of

tombs consisted of but a single rock-cut chamber. Those of another class were made in natural cavities in the cliff, "in almost inaccessible spots overhanging the sea. One of them contained four tombs (graves?), and some beautiful specimens of ceramic art of a far more finished and elaborate character than any we had found in the chiselled tombs."

Mr. Bent, while at Bronkounti, saw some "lovely" sculptured marble drums of columns, in the style of, though much smaller than, those of the temple of Artemis at Ephesos, which were being cut into square blocks, probably for building purposes.

It is to be hoped that some trained archæologist may undertake investigations in this island.—Letter from Mr. Bent in the *Athenæum*, May 9, 1885.

EUROPE.

GREECE.

AKRAIPHIA.—The French school at Athens have traced out the temple of Apollon Ptoos at Akraiphia, and discovered therein a broken altar, some columns, and a beautiful head of Zeus.—*Athenæum*, December 23, 1884.

There has just been discovered a beautiful statue of Apollon, complete and of the best times.—*Εφημερίς Απρ.*, May 6, 1884.

ATHENS.—*The American School.*—The managing committee of the *American School of Classical Studies at Athens* held its regular annual meeting at Cambridge, Mass. (U. S. A.) on May 9, and Dr. Francis Brown, of Union Theological Seminary, and Prof. Wm. G. Hale, of Cornell University, were chosen new members of the committee. Prof. F. D. Allen, Professor of Classical Philology at Harvard, was chosen to direct the School next winter, and the students under him will enjoy exceptional advantages. In order to give the School a permanent location, the Greek Government has offered to the committee a very desirable and spacious lot of ground, adjoining that presented to the future British School. Professor Goodwin has already received donations amounting to about \$3,500 toward a building fund. There has been some question, whether it would be wisest to build at once, without waiting for an endowment that should render the school independent and self-supporting. The sentiment of the committee is, that it will be safe to build as soon as sufficient money is gotten together, and to continue the school under the present temporary arrangement of support from a number of subscribing colleges, until such time as a permanent endowment is secured. The cost of a suitable building and of furnishing it is estimated at about \$20,000.

The aim and organization of the School are stated in the Circular of January, 1885, a part of which is reprinted at the end of this number of the *Journal*.

Professor Van Benschoten, director of the School for this year, has already left Athens. His successor, Professor Allen, will leave America in July, and will probably take with him a number of students.

Temple of Kodros.—In digging for a foundation to a new house, south of the Akropolis, between the Olympieion and the new military hospital and a little beyond the latter, an entire inscription was found, of the beginning of the fifth century B. C., ordering an enclosure to be made around the temple of Kodros, and some 200 olive trees to be planted in it. This is our first intimation of a temple to Kodros. In digging for the foundation of a shop mid-way between the Roman market-place and the outer walls of Athens, seven inscriptions and a statue were found. All the inscriptions but one (not yet deciphered) are fragments. Two are dedications to Hadrian. The longer one has a play on words, attributing the good qualities of a tower to a soldier named *Ἰππῶς*. The statue is well preserved though the feet and arms are wanting. It is that of a standing undraped boy, about 4 feet high, with pointed ears, tail, and wine-skin held by the left hand on the shoulder; hence it is a satyr. Its right hand rests on the hip. The play of the muscles and the tension of the skin are well shown on the clear white marble surface. The statue belongs to the second century B. C. A square unworked socket on the shoulder shows it to have served as a caryatid. —*Athenæum*, January 24, February 21 and March 28, 1885.

In Peiraieus street, near the gas house, excavations by the Archaeological Society resulted in the finding of a number of inscribed sepulchral steles, two marble urns with reliefs and inscriptions, some inscribed monuments tabular in form, marble vaults, fragments of sculpture and bronze articles, and vases; some remains of a wooden chest within a sarcophagus, which crumbled to dust the moment it was touched, and a piece of cloth enclosing some bones quite well preserved.

Akropolis.—In the late excavations on the Akropolis were found 15 fragments of inscriptions, two of which belong to the time before Eukleides; 8 fragments of the balustrade of the temple of Nike, the largest of which is a corner piece; a relief belonging to a decree, representing Athena on one side, and, on the other, the personification of the people crowning some one; an incompletely executed statuette of Athena, of white marble, the head wanting, at her left foot a shield with the Gorgon's head and a serpent, her left hand, supported on a shield, holding the horn of Amaltheia, her right broken off; also a number of pieces of architecture.—*Εφ. Αρχ.*, 1884, I. II. p. 91. Work on the Akropolis this winter has been

suspended on account of the illness and death of the director, Mr. Stamatakis.

By tearing away the great cistern, north-east of the Propylaia, the foundations of the latter building were exposed to view and found to contain numerous pieces of the poros cornice of the old Propylaia, completely preserved, even to the coloring, which is blue, red, and yellow.—*Berl. Phil. Woch.*, January 17.

Mr. Karapanos has thrown open to the public, every Wednesday morning, his large collection of antiquities in his new house in Athens.—*Athenæum*, March 28.

British School of Archaeology.—It is probable that construction will soon begin, on the lot offered by the Greek government, of a building for the accommodation of the new British School (for details see notice of the *Report of Committee and of the first Meeting of Subscribers*, p. 218).

Mr. Penrose has recently arrived, bringing with him the plans for the buildings which it is proposed to erect for the School. He has also undertaken, on behalf of the Dilettanti Society, excavations on the site of the Temple of Zeus Olympios, and has already reached, in three places, the foundations of the original pillars. "Large squared blocks of marble were here found piled up in disorder; the foundations themselves and the connecting walls have been all ruthlessly thrown down and in cases completely obliterated."—Joseph Hirst, in *Athenæum* of May 30.

Society of Christian Archaeology.—It is a most encouraging circumstance, that enough interest has become excited in Greece to bring about the formation in Athens of a society for the study and preservation of the monuments of Christian art which remain in Greece. The Society is organized with a President, A. Barouchas, Secretary, and Curator, and seems to be formed exclusively of natives.

ELATEIA.—The excavations by the French School on the site of the temple of Athena Kranaia resulted in the following finds: a number of architectural fragments of poros stone preserving traces of color; some fragments of tiles decorated in relief; the nose and cheek of the right side of the face of a marble statue, of fine workmanship; numerous decorated bronze plates; an inscribed base with the name of Athena Kranaia; three large fragments fitting together and forming a part of the base of a colossal statue, doubtless of Athena; two inscribed bases with the names of the artists Ergophilos and Polykles; a long inscribed decree; numerous fragments of terra-cotta objects, vases, statuettes, lions' heads, *akroteria*, tiles with inscriptions on them; bronze rings, buckles, clasps, and about 170 coins, the majority of them Venetian.

During the excavations by the French School, there came to light, under the ruins of the Church of the Virgin, a slab of white marble (2.33

m. long, 0.64 wide and 0.33 high) with the following inscription, dating from the Byzantine period, inscribed in short lines across the face: ✠ Θδός ἐστιν ὁ λίθος ἀπὸ Κανᾶ τῆς Γαλιλαίας οὗ τοῦ ὕδαρ οἶνον ἐποίησεν ὁ Κ[ύριος] ἡμῶν Ἰ[ησοῦς] Χ[ριστός]. "This stone is from Kana in Galilee, where our Lord Jesus Christ turned the water into wine." M. Charles Diehl published an article on this extraordinary find in the January number of the *Bulletin de Correspondance Hellénique*. Is this the couch of which Antoninus of Piacenza speaks in the sixth century? "We went to Kana, where our Lord was present at the marriage feast, and we reclined on the very couch; and there, unworthy as I was, I wrote the names of my parents" (*Itinera Latina*, i. 93). It is a singular coincidence, that some letters were found scratched on the upper surface, which M. Diehl restores, "[Remember, O Lord, the father] and the mother of (me) Antoninus." He considers that the couch was probably removed to Constantinople, in view of the Mohammedan invasion, and that, when that city was taken by the Crusaders in 1204, this relic was carried to Greece by Otho, duke of Athens, or Guido Pallavicini, when a church was built at Elateia expressly to receive it. The stone has now been brought to Athens, and placed in the Chapel of St. Eleutherios near the Cathedral.

ELEUSIS.—During his researches in the inner hall of the Telesterion, Mr. Philios came across the foundations of an early structure which must have been replaced by that of Koroibos.—*Mittheilungen*, 1885, i. p. 78.

EPIDAUROS.—The many fragments of sculpture found in the course of the recent excavations under Mr. Kavvadias, although badly mutilated, show that the western pediment represented a battle with Amazons and the eastern pediment the combat of the Centaurs and Lapiths. The three best-preserved figures are, that of an Amazon on horseback, and two female figures in long drapery seated upon horses after the fashion of the Nereids. Of the eastern pediment the only pieces in a tolerable state of preservation are the torso of a kneeling female and a Centaur's head. "The style of these sculptures is very remarkable, and recalls the bas-reliefs of the temple of Phigaleia, Mr. Kavvadias believes them to have been executed at least under the direction of Thrasymedes of Paros." A complete account of these sculptures is given in the abstract of the *Εφημερίς* in our present number, to which the reader is referred.

The temple of Artemis has been excavated entirely, and all its architectural members found; also, another fragment of one of the lists of cures; a curious metrical votive inscription consisting of 78 lines; the statue of a reclining young man with an effeminate expression, of late times; the lower part of the body of a woman, from the loins down, belonging probably to the Nike of the pediment of the temple of Asklepios; the torso of a nude man, from the same; the lower part of the body of

Athena in complete armor; the upper part of a man holding in one of his hands a helmet; the last two being reliefs.—*Eφ. Ἀρχ.*, 1884, I. II. p. 93.

Mr. Kavvadias has lately recognized, in one of the previously discovered inscriptions, the complete record of the building of the main temple of the sanctuary, a fact of the utmost importance.—*Mittheilungen*, 1885, I. p. 78.

KEPHALLENIA.—At *Same*, under the direction of Mr. Kavvadias, one of the gates of the Akropolis has come to light: it is in Cyclopean style and strongly resembles that of Mykenai. Inside the Akropolis several buildings in excellent preservation have been found.—*Εφημερίς Ἀρχ.*, 1884, I. II. p. 93.

KRETE.—Dr. Schliemann is expected to begin his excavations on the arrival of the cool weather. Dr. Halbherr, the discoverer of the famous Gortyna inscription, who has gone to Krete with a commission from the Italian government, has succeeded in obtaining permission to uncover the wall in which the inscription was found. This archaic Doric inscription of the sixth century B. C., of such unexampled length, and giving as it does an invaluable accession to our knowledge of the Doric dialect, as well as being the first specimen of the far-famed Kretan legislation, has created a legitimate excitement. The text has been published twice already (in the *Mittheilungen*, and by Comparetti in his *Museo It. di Ant. Classica*), and a number of monographs on it are expected during the year. The *Journal* itself expects to publish in its next (October) number an article on the subject by Prof. A. C. Merriam.

MYKENAI.—*Two dagger-blades.*—Among the objects found by Dr. Schliemann at Mykenai were two dagger-blades: it was only lately that, on cleaning them, it was found that they bore fine and beautifully detailed incrustations representing warlike and hunting scenes, lions, antelopes, birds flying over a morass, etc. According to M. Dumont (since deceased), these interesting works belong to the XII. or XIII. century B. C.: that they are anterior to any Asiatic influence and are not of Greek but of Egyptian origin. Their Egyptian origin was also strongly supported by M. Perrot from all the details of workmanship, costume, etc.; but, on the other hand, M. Leon Heuzey sustained that they were identical in manufacture with the other Mykenaiian works, and certainly proceeded from the Mykenaiian School.—*Revue Arch.*, 1884, II. p. 109.

NEMEA.—The French School has made some excavations here, but they resulted in no finds of importance.—*Eφ. Ἀρχ.*, 1884, I. II. p. 92.

OLYMPIA.—The excavations here by the Archæological Society began with the running of a trench 35 feet long, 200 feet north of the north-east corner of the stadion. At the depth of three feet was found a vault made with tiles, and a human skull in it. Nothing more being found

here, attention was directed to the Palaistra, to excavating the north-west corner of it, left unexcavated by the Germans. At the depth of about nine feet was found a wall running from north to south, badly built of poros stones, marble fragments, especially tiles from the roof of the temple of Zeus. At the depth of thirteen feet began the finding of bronze fragments and Byzantine coins. So far, have been found, in the Palaistra and the bed of the river Kladeos, 358 coins, including some splendidly preserved coins of Elis; and of bronze objects 48, among which are to be distinguished especially the upper part, to the knees, of a statuette with out-spread wings; the face of another statuette of beautiful archaic art; and some roughly-made animals. There have been found also some pieces of architecture of terra-cotta, with color well preserved; and some lead objects, among which the most worthy of mention is a round object with projecting edges having a hole in the center, and on one side in very small letters the inscription *ΗΡΘΞΕΝΙΛΑ*. But the most important of all the finds were a fragment of a metope of the temple of Zeus, and two fragments of the folds of the drapery belonging to some of the statues from the west pediment of the same temple.—*Εφ. Αρχ.*, 1884, pp. 94-5.

OROPUS.—*Sanctuary of Amphiaraos.*—Very important documents have resulted from the work undertaken last season by Mr. Phintikles: decrees of proxenia inscribed on marbles bearing ancient dedicatory inscriptions to Amphiaraos; a senatus-consultum of the time of Sulla in which latinisms abound in the Greek translation; inscriptions giving new names of artists, Simalos, Dionysios son of Aristos, Agatharchos son of Dionysios, Thoinias son of Teisikrates of Sikyon, Teisikrates son of Thoinias, Naxias (or Praxias) son of Lysimachos of Athens. A theatre built in tufa, of a singular form, was also discovered with an adjacent portico, near which was found a charming marble statue of a reposing Herakles, wanting the head and the legs below the knees. One of the bases originally supported statues of Ptolemy and Arsinoe, while on another stood a colossal statue of Sulla by Teisikrates son of Thoinias; it bore the inscription: ὁ δῆμος Ὀρωπίων Ἀεζίων Κορινθίου Ἀεζίου υἱὸν Σόλλαν Ἐπαφρόδιτον τὸν ἑαυτοῦ σωτήρα καὶ ἀνεργέτην Ἀμφιαράω, ἐπὶ ἱερῶς Φρονίῳ· Τεισικράτης Θωνίου ἐποίησε. A large Doric temple has been uncovered, having six columns on the front and Ionic columns inside, before which is an altar surrounded by theatre-like seats and a double-aisled columned hall. The pieces of architecture found comprise drums of columns, of which two are Doric with flutes; some whole Ionic capitals, one of which is of an anta; and some fragments, two pieces of a pilaster, two fragments of an echinus, some fragments of cornice with blue color, tryglyphs, and drops from the cornice.—*Εφ. Αρχ.*, 1884,

pp. 98-100; *Revue Arch.*, 1885, pp. 95-96; *Berl. Phil. Woch.*, March 28, 1885.

SUME, Island of.—In the Emporion has been found a marble relief, almost entirely preserved, of a man very much like Aristion on the well-known stele of that name. Under the man is an animal, probably a wild boar.—*Eg. Apz.*, May 3.

SURESA.—Another ancient mine has been discovered at Suresa, three miles up the mountain from Laurion. A horizontal zigzag channel, 40 to 50 centimetres square, leads to a chamber 20 by 15 metres, from which numerous galleries, some one metre by 30 cent., others only 30 cent. square, lead to the exterior. The chamber is 10 metres high, but much of the softer iron strata above had fallen in, and an excavation of two metres did not reach the floor.

THESSALONIKE.—By the opening of a new street the discovery was made of the marble antæ of a large door, a Corinthian column, and an inscribed slab.—*Nea Hemera* of Trieste, May 2.

TIRYNS.—Dr. Schliemann's excavations in April of last year resulted in bringing to light an immense palace occupying the whole summit of the Akropolis. The wall-paintings were copied by Dr. Doerpfeld. The vases found were of the most archaic type, and a capital discovered belonged to the primitive Doric style. It would seem that the palace dates from two periods; the first, prehistoric and contemporary with the tombs of Mykenai, and the second, not more recent than the VIII. century B. C. To the former period belong numerous terra-cottas, specimens of pottery, images of Hera as a cow, obsidian knives, etc.—*Rev. Arch.*, 1884, II. p. 83. In a letter to the *Nation* (Oct. 23, 1884, p. 351) Mr. Definer mentions some interesting particulars: he shows that the shafts of the columns must have been of wood.

The volume of Dr. Schliemann on Tiryns, promised for last month, has not yet been issued. A letter from Athens, dated May 8, says "Dr. Schliemann goes next week to Tiryns, where, under the direction of Dr. Doerpfeld and M. Philios, he is expending a large sum of money in clearing away the rubbish accumulated during his former excavations." This has resulted in some interesting discoveries which he has incorporated in an appendix of which he is now (June) correcting the proofs: the volume will appear by mid-summer.—*Athenæum*, May 30, 1885.

TURKEY: Constantinople.—Some improvements have been made in the arrangements of the museum by its director Hamdi Bey. The collection has been labelled in Turkish and French, and the admission fee of five piastres has been suppressed.—*Athenæum*, March 14, 1885.

ITALY.

PREHISTORIC AND CLASSICAL ANTIQUITIES.

BOLOGNA.—The most important question of which archaeologists have been seeking the solution in this region (especially in the necropolis of the *podere Arnoaldi Veli* in San Polo) is that of the peoples who successively occupied the valley of the Po before the Roman dominion. It was already known that in the *podere Arnoaldi Veli* there existed tombs belonging not only to the most ancient period, the so-called Umbrian, but also to the more recent or Etruscan period. The investigations recently made have solved at least the problem of the topographical relation of these two classes of tombs, as it has been found that there is, between the ancient and the Etruscan sepulchres, a strip of ground fifty-six metres wide, in which no tombs have been found, but only traces of very early dwelling-houses. It is an interesting fact that the Etruscan tombs which were found *underneath* inviolate Roman tombs of the early empire had been completely devastated, only sculptured and inscribed stones and fractured vases having been left. Either the Celts or the Romans may have been the authors of this act, probably the latter.—Barnabei in the *Bull. dell' Inst.*, January, 1885; and Gozzadini in the *Notizie degli Scavi*, February, 1884, p. 61, ff., and September, p. 292, ff.

CAMPANIA.—*Necropolis of Calatia.*—The discovery of the necropolis in the neighborhood of *le Gallazze* brings to light many objects similar to those of the neighboring necropolis of Suessola, and indicates a considerable extension of time and various styles of art, as rude works of local manufacture are found by the side of others of Greek importation belonging to the best early period. What distinguish this from other necropoli of southern Italy are the deep circular or cylindrical wells, built of tufa and leaning on the hill; these Prof. Sogliano considers to be sepulchral.—*Not. degli Scavi*, August, 1884, p. 277; and *Bull. dell' Inst.*, March, 1885.

CAPRI.—At the beginning of the winter were discovered some important remains of a large villa of early imperial times: what remains of the walls is covered with frescos of the best style, and the floors had mosaic pavements. The road to the villa, and remains of the aqueduct which supplied it with water, have been found.—*Berl. Phil. Woch.*, January 24, 1885.

CASTELLETO TICINO.—The numerous tombs found here are similar to those of the neighboring Golasecca. The most important object found was a bronze *cista a cordoni*, evidently belonging to the fifth century B. C.: its cover was formed of a bronze bowl with figures in relief (*a sbalzo*) representing a sphinx and a chimera.—*Notizie degli Scavi*, May, 1884, p. 166.

CIVITA LAVINIA.—The discovery has been made of the ruins of a temple of Juno Sospita. Many fragments of sculpture seem of Greek workmanship; among them are a head of a goddess, one of Jupiter, and six torsi; also four horse's heads of fine style, from a quadriga. Remains of an imperial and of a private villa, and of the *arx* of Lanuvium were also brought to light. These excavations have been carried on by an Englishman, Mr. Pullan.—*Not. degli Scavi*, April, 1884, p. 159.

Roman Villa.—Between Civita Lavinia and Genzano a magnificent Roman villa of the first century has been excavated: it is of extraordinary size and magnificence, and the long colonnades instead of being of Alban stone, as is usual, are of red oriental granite. It was ornamented with stuccos and wall-paintings of the best style and taste.—*Not. degli Scavi*, July, 1884, p. 240.

CUMÆ.—On the side of the necropolis next to lake Licola, among other discoveries, a most important tomb has been explored, 4.12 met. long by 3.30 wide, formed of large slabs of tufa, and divided into four *loculi*, containing skeletons and sepulchral objects. In the interior was inscribed an archaic Greek inscription: *ΗΥΗ ΤΕΙ ΚΛΙΝΕΙ ΤΟΥΤΕΙ ΛΕΝΟΣ ΗΥΗ*—*ὅπερ τῇ κλίνῃ τούτῃ Λένος ὅπερ* . . . Notable is *ὅπερ* = *ὅπερ*, and Prof. Sogliano sees here traces of Æolic influence on the Ionic of Cumæ: *Λένος* is probably for *Λίος*.—*Not. degli Scavi*, October, 1884, pp. 353-356; cf. *Bull. dell' Inst.*, March, 1885.

LENTINI (SICILY).—In digging on the property of Sig. Pisani, some laborers discovered a very important series of archaic tombs formed of large slabs of calcareous stone, similar to those of Megara, Selinus and Syracuse: in them were found chased bracelets and vases of massive silver; a gold plaque with ornamentation, and a ring and small vase, also of gold; a vase with representations of animals of the archaic type in horizontal zones; etc. Sig. Cavallari in visiting the city discovered a small Christian catacomb connecting with that of Saint Thecla.—*Not. degli Scavi*, July, 1884, p. 252-4.

MARINO.—*Villa of Q. Voconius Pollio.*—This most important discovery is treated in an exhaustive and scientific manner by Comm. Rodolfo Lanciani in a monograph in the *Bull. della Comm. Arch. di Roma*, fasc. iv. 1884, which is analyzed among the *Summaries of Periodicals*.

NEMI.—On the east bank of the lake of Nemi have been discovered two necropoli: one, pagan of an early period, and the second, Christian.—*Ibid.*, p. 238.

STA. ANATOLIA DI NARCO (UMBRIA).—The *Notizie degli Scavi* of April, 1884, gives a detailed account of excavations undertaken in this locality under the direction of Sig. Sordini, which resulted in the dis-

covery of part of an ancient and extensive necropolis, devastated at an early period.

ORVIETO.—For more than a year the old and new necropoli of this city have been yielding innumerable objects of interest. Many tombs, especially those of the northern necropolis, belong to the archaic period.—*Not. degli Scavi*, December, 1884, p. 418.

PRAENESTE (PALESTRINA).—The cathedral of Palestrina is in part formed out of the old Basilica of Praeneste: recently, portions of the early wall of Pelasgic origin, which formed the substructure, have been found: above, a wall in *opus quadratum* has come to light, decorated with niches adorned with colonnettes and pilasters; also, a fragment of inscription thus reconstructed by Mr. Enrico Stevenson: L. Quinctius. T. f. L. n. praetor Le VCADO . CEPIT | T. Quinctius T. f. L. n. conso V. DEDIT. According to this restoration, it belongs to the year 560 u. c., and is a dedicatory inscription of the spoils of Leukadia, conquered during the Macedonian war by L. Quinctius Flaminius, legate of his brother the consul Titus Quinctius Flaminius.—*Bull. dell' Inst.*, March, 1885.

The important discovery of the ancient sun-dial on the façade of the Cathedral was made by Prof. O. Marucchi, and a notice of this discovery has been already given on p. 215.

PRATICA.—It now appears that the territory of the ancient Lavinium contains an archæological stratum similar to that of the most ancient Latin tombs around the Alban lake and the Etruscan *tombe a pozzo*. Prince Camillo Borghese, on whose land the discoveries have been made during the past winter, has formed, in the castle of Pratica, a collection of the objects found: both the pottery and the bronzes are similar to those of Tarquinii, the Alban necropolis, etc. In an ancient well were found a number of objects of very different periods, of which the most interesting are (1) the painted clay capital of a pilaster, adorned with an archaic relief of Hercules and the Nemæan lion; (2) a fragment of a terra-cotta relief representing one of the combats of Hercules; (3) a superb piece of green glass incrustation, covered with blue enamel on which is a relief of the head of Medusa.—*Bull. dell' Inst.*, March, 1885.

REGGIO (CALABRIA).—Among the many discoveries made here in 1884, the most important are certain objects (some of them being figures of Isis) which proceed without doubt from the vicinity of the temple of Isis and Serapis, known to have existed in this neighborhood.—*Not. d. Scavi*, August, 1884, p. 281.

ROME.—*Bronze statues of Athletes.*—In digging the foundations of the new theatre in the Via Nazionale on the brow of the Quirinal, near the baths of Constantine, the discovery was made, February 8th, of a bronze

statue larger than life-size (6 ft. 10½ ins.) in good preservation: it is said to be of Greek workmanship of the best period, the first of its class found in Rome. Opinions differ as to the identity of the statue. According to some it is the portrait statue of an athlete: it has also been called a Herakles. It is the nude figure of a man, standing erect, resting his weight slightly on the right leg; the left is somewhat bent. His right hand is placed behind his back, while his left is held aloft and was evidently supported on a sceptre now disappeared. It is a life-like portrait of great beauty: the face is full of animation: "the frontal sinus is strongly developed, giving the forehead a somewhat retreating line, and the nose is slightly aquiline. . . . The head is small: the details of the hair upon the head and body are rendered with especial care." The hair, cut short, is divided into slightly curled locks. The downy hair on the well-rounded chin and cheeks is delicately engraved in a variety of gentle curves. The smallest details are carefully treated, as, for instance, the creases on the neck, abdomen and elsewhere, and the folds of the flesh under the knuckle of the little finger. The muscular development of the upper part of the body is remarkable. On the breast is the inscription L. VI. T. XXIX, also read L. VII. S. L. XXIX, which is thought to be the shipping-mark. The statue is now stowed away in a magazine, waiting for the building of the new Museum in the baths of Diocletian. Although fractured in several places all the pieces have been recovered.

In the first days of April a second bronze statue, evidently of Greek workmanship, was discovered close to the spot where the first had been found. It represents a pancratiast seated, reposing after the combat; his elbows resting on his knees, and his forearms and hands, with the cestus still on them, extended one over the other. This life-size figure is uninjured with the exception of a fracture in the right thigh; the head, hands and feet are perfect.—Roman letter, *London Times* of April 4; *Berl. Phil. Woch.*, March 7; *Nuova Antologia*, February 15.

Tombs of the Licinii and the Calpurnii.—In the Villa Bonaparte, on the Via Salaria, some workmen discovered, last March, a family tomb of remarkable beauty, divided into several rooms which contained eight beautifully sculptured and two plain sarcophagi in complete preservation. The inscriptions found include epitaphs of the consul Licinius Crassus (27 A. D.); of his son, Cn. Pompeius, Pontifex and Quæstor, husband of Antonia the daughter of Claudius (both father and son were killed in A. D. 47 by an order of Claudius); of L. Calpurnius Piso Frugi Licinianus, brother of the preceding, adopted by Galba in 69 A. D. and killed at the same time by Otho; and of several others; the inscriptions are as follows:

M·LICINIŪS	CN·POMP[EIVS]
M·F·MEN	CRASSI·F·MEN
CRASSVS·FRVGI	MAGNVS
PONTIF·PR·VRB	PONTIF·QVAEST
COS LEG	TI·CLAVDI·CAESARIS·AVG
TI·CLAVDI·CAESARIS	GERMANICI
AVG·GE// MANICI	SOCERI· SVI
IN M(auretani)A	
[D]IS·MANIBVS	C·CALPVRNIŪS·
[L]·CALPVRNI///ISONIS	CRASSVS·FRVGI·
FRVGI·LICINIANI	LICINIANVS·CON·
XV VIR·S·F	SVL·PONTIFEX·
ET·VE///ANIAE	ET·AGEDIA·QVIN·
Q·VERANI·GOS·AVG·F	TINA·CRASSI·
GEMINAE	
PISONIS·FRVGI	LICINIA·CORNELIA
C·CALPVRNIO	M·F·VOLVSI·
PISONI·CRASSO	TORQVATA
FRVGI·LICINIANO	L·VOLVSI·COS·
	AVGVRS·

This was evidently the burial place of the two great consular families, the Licinii and the Calpurnii, and its discovery is considered to be the most important of its kind made in Rome since the finding of the tombs of the Scipios in 1780.

It is singular that on Piso's monument the D at the beginning of the first line, the L at that of the second, the letters P and ON in Pisonis, R in Frugi, IN in Liciniani, the XV at the beginning of the fourth line, and the R in Veraniae have been obliterated with a pointed tool: also in No. 5 the first four lines of the inscription containing the name of the deceased have been obliterated, and several other similar mutilations have been made. This is evidently the sign of a proscription. The L Volusius, Mr. Stevenson thinks, is the famous L. Volusius Saturninus († 56 A. D.) celebrated by Pliny, Tacitus and Columella. He conjectures Calpurnius Crassus to be the one who conspired against Nerva and Trajan and was killed under Hadrian. The use of COSVL for COS. indicates, according to Stevenson (*Bull. d. Inst.*), the time of Trajan.

A description of one of the monuments will show the general style. That of Piso "is a rectangular dado of white marble measuring 3 ft. 2 ins. in height by 3 ft. in width, and 2 ft. 7 ins. in thickness, standing on a moulded plinth a foot in height, and surmounted by a pediment orna-

mented with pulvinars on the sides and griffins on the tympanum, the entire height being 5 ft. 7 ins. . . . On one side . . . a sacrificial vase is sculptured in relief, and on the other a paten" (*Times*). The following are the subjects sculptured on the monuments: (1) Castor and Pollux carrying off the daughters of Leukippos; on the cover groups of victories; (2) a scene of Bacchanalia; (3) a rich festoon supported by winged genii and victories, and with the portraits of the two deceased; (4) festoons and masks; (5) chimeræ; (6) the birth of Bacchus; (7) genii supporting arms; (8) the Indian triumph of Bacchus with fauns and elephants.

The greater part of these monuments undoubtedly belong to the art of the first century A. D., and are of great importance.¹—*Bull. dell' Inst.*, 1885, Nos. I. and II.; *Nuova Antologia*, March 15 and April 1; Roman Letter of March 27, *London Times*; *Notizie degli Scavi*, November, 1884, p. 393.

Near the Basilica of St. John Lateran has been found the marble statue of a female, of very good work, with the following hexameter inscription on the base: τῇ πινυτῇ ἐκέρην Εὐφρόδελον ἴσατ' ὁ γάρμῳρος. The head is preserved, yet it shows, in comparison with the rest of the statue, extremely rough work. From this it is evident that the face was cut out of an earlier one. On the left cheek can be plainly seen how far the original face goes, and where the new cutting begins. This is the first example we have of this kind of overworking. Heretofore it has been supposed that the change of a statue from one person to another consisted in the substitution of another entire head.—*Berl. Phil. Week.*, March 21; *Bull. dell' Inst.*, April, 1885.

On the same site was discovered a marble cippus with a dedicatory inscription to the rural divinities and to the genius of the Emperor Hadrian by the "equites" natives of Thrace. These soldiers formed the mounted guard of the Emperors, and it was precisely near the Lateran that their quarters were situated.—*Nuova Antologia*, March 15, 1885.

Lararium.—In the *Via del Statuto* near S. Maria Maggiore has been found the *lararium* or domestic chapel of a Roman family. The chamber is rectangular, and its walls have several steps on which were placed many small statuettes of various divinities, *e. g.*, Jupiter Serapis, Venus, Hercules and Bacchus. Of great interest are several objects of Egyptian origin: a statuette of Isis-Fortuna with the lotus, a cippus of Horus with hieroglyphs, and a talisman on which is engraved the triumph of good over the evil element represented by Bes: the inscriptions on the latter are of great interest. At the end of the *lararium* was a larger statue of

¹ It is reported that a beautiful bronze statuette about 2 ft. high was found in the tomb, but secreted by the workman and sold to a Russian for 6,000 lire.

Fortune with the cornucopia in her left hand and the *gubernaculum* in her right. It is thought that this important monument may be preserved.

IMPORTANT OBJECTS DISCOVERED IN ROME DURING THE YEAR 1884.

It will be of interest to the readers of the *Journal* to have placed before them a list of these objects, selected from the full catalogue given in the last number of the *Bullettino della Commissione Archeologica Comunale* of Rome for 1884.

Paintings.—Fifteen fragments of wall-paintings found on the Esquiline, Castro Pretorio, Quirinal, etc. Several of the scenes depicted are of *genre* subjects: a rustic house before which a woman is seen feeding hens: another house; in front of it is a woman bidding farewell to two men, one on horseback, and the other on foot, who seem to be leaving for the hunt: a sea-tiger and a hippocamp, on each of which a Nereid is seated: a dancing female, partly covered with a violet mantle: an Athena *promachos*, etc., etc.

Statuary.—Of the nine statues or groups, those of Jupiter and Kybele have nothing remarkable about them; a female figure seated on a rock—probably one of the Muses,—and a spirited group of the combat of a panther and a wild boar, seem to be the best of this group. Several of the eight busts are interesting: the Anakreon has been described already on p. 101 of the *Journal*; a beautiful ideal female head found on the Esquiline, and a male head of athletic type in the style of Lysippos, some fine torsì, etc., are also to be noticed. Among the numerous small objects in bronze, the most interesting are those taken from five very ancient sepulchres rudely formed of squared pieces of tufa not united with cement, which were discovered on the Esquiline in the new *Via del Statuto*.

Terra-Cottas.—Among a number of pieces two figures are of interest, one erect, and the other from the lid of a sarcophagus and preserving traces of polychromy: also part of a frieze with painted (blue, yellow and red) reliefs (bust of bearded Bacchus giving wine to a Chimera, etc.): other portions of friezes are also adorned with reliefs, mostly bacchic in character. Several *olpe* and nineteen vases of *buccaro laziale* form a most interesting and archaic group, found in the five sepulchres already mentioned. They will be illustrated in the *Bullettino* for 1885.

Excavations in the villa Spithöver, opposite the Ministry of Finance, during January brought to light, at a depth of 12 metres underground, an excavation in the tufa consisting of two chambers joined by a narrow passage. The walls have apses, and in the first hall there is an altar. It is thought by some to have been dedicated to the worship of Mithras.

Imperial Palace.—By the recently discovered atrium of the Vestals, and opposite the church of S. Maria Liberatrice, stand the walls of the *Palatium*, belonging to early imperial times: within them had been built a number of hay-lofts which have now been demolished. "Already the area of one great hall, with large niches for statues in it, and far exceeding in dimensions and grandeur any of the remains of the Forum adjoining it or of the palace of the Cæsars above it, has been cleared." After cutting through the modern flooring the ancient one was found at a depth corresponding with the level of the Forum. "One-half of this hall has been further cleared down to that level, and from it opens a passage the walls and ceilings of which are covered with comparatively uninjured fresco paintings, representing Christian saints standing in rows on one side and the other, while on the face of the wall of the hall itself are remains of similar frescoes, indicating that it had been completely decorated in the same manner. Comm. De Rossi attributes these frescoes to the x. or xi. century. As to the building itself, he reserves his opinion until the excavations have progressed further. He had, however, before they began, suggested, in his study on the Anglo-Saxon coins which has been noticed on p. 213 of the *Journal*, that this Imperial residence had been adopted during the early Middle Ages as a papal residence.—Roman Letter of *London Times*, April 28, 1885.

Jewish Cemetery.—During the winter of 1884, Prof. O. Marucchi made further researches in this cemetery, discovered by him two years before. It is situated at the *Vigna Apolloni* on the *Via Labicana*, and was connected with an important centre of Jewish population. Its extent is proved by numerous galleries and *cubiculi* still filled with earth. Besides numerous Greek inscriptions containing the usual Jewish formula ΕΝΘΑΔΕ ΚΕΙΤΑΙ, ΕΝ ΕΙΡΗΝΗ ΚΟΙΜΗCΙC ΑΥΤΟΥ, he discovered two in Hebrew, which he reads (1) *Amen Scialom beth*, and (2) *Nuah*. This is important, as the most considerable of the Roman Jewish cemeteries, that of the *Vigna Randanini*, had not yielded a single Hebrew inscription.

TURIN.—Important portions of the Roman walls have been laid bare near the *Piazza Madama* and the Church of the *Consolata*.—*Bull. dell' Inst.*, January, 1885.

VERONA.—*Prehistoric Wall.*—Excavations have disclosed a gigantic wall composed of marble blocks, the remnants of which extend over a length of about 500 metres.—*Le Museon*, January, 1885, p. 125.

Antiquities of the Stone Age.—In the commune of Breonio (prov. of Verona), during the last few years, Cav. De Stefani has made extensive discoveries of objects belonging to the stone age, especially arms and utensils, many of which are unique in Europe, and resemble more those

of some portions of America.—*Atti della R. Accad. dei Lincei* (Rome). *Rendiconti*, January 18, 1885, p. 63 and February 15, p. 151.

CHRISTIAN ANTIQUITIES OF ITALY.

ROME.—*Cemetery of Domitilla.*—The excavations in this catacomb have been carried on near the cubiculum of *Ampliatius*: this was one of the nuclei, originally separate, out of which the vast necropolis of Domitilla was formed. It has furnished a number of inscriptions anterior to Constantine, one of those recently found reads, *Secunda esto in refrigerio*. De Rossi notes the importance of this formula, as a prayer and in accord with the formulas of the early liturgical prayers. Among the objects found is a cameo of oriental sardonyx, representing a winged Eros on a hippocamp; a medallion of Commodus, and one with the bust of Diocletian.—*Bullettino di Arch. Crist.*, 1884-85, pp. 41, 43.

A subterranean chapel of considerable extent has been opened, having arched tombs in the walls. On the walls are many *graffiti*, made by ancient pilgrims, which would indicate that the chapel contained the tomb of some well-known martyr.—*Nuova Antologia*, January 15, 1885.

Cemetery of Priscilla.—Work on this catacomb, which had long been suspended on account of the difficulty of getting out the earth, has been taken up again this winter, and the results of the excavations will be given by Comm. De Rossi in the next number of his *Bullettino*.

Basilica of Saint Agnes outside the Walls.—In restoring the side staircase, it was found that one of the marble steps was formed by a fragment of the ancient *transenna* of the altar, with a youthful female figure carved in relief and bearing the ancient scratched inscription, *Sancta Agnes*. The importance of this discovery is great, as the sculpture seems to belong to the fourth century.

Frescoes of the ancient Papal Residence.—The discovery of this interesting series of frescoes of the X. or XI. century is noticed on p. 241 in the description of the excavation of the imperial palace.

S. Maria Maggiore.—An examination of one of the bells brought to light the following inscription: *Ad honorem Dei et beate Marie Virginis ista campana facta fuit per Alfanum postmodum in Anno Domini MCCLXXXIX renovata est per Dominum Pandolphum de Sabello pro redemptione anime sue. Guidoctus Pisanus et Andreas ejus filius me fecerunt*. Alfanus was chamberlain of Pope Callixtus II. (1119-1124), and Pandolfo Savelli († 1306) was senator of Rome in 1279.—*Académie des Inscriptions et Belles-Lettres*, February 13, 1885.

ROSSANO (CALABRIA).—The superb Greek MS. of the Gospels on purple vellum, attributed to the sixth century, whose illuminations are of the greatest importance for early Christian art, has recently been completed

by the discovery of the missing leaves by the Abbate Cozza-Luzzi.—*Revue de l'Art Chrétien*, 1885, I. p. 129-30.

VENICE.—*Palace of the Doges.*—The scaffoldings, which during the last three years have concealed the lower arcades, have been removed. The restorations are said to have been very successful.

VERONA.—*Mosaic Pavement.*—In the last century portions of a mosaic pavement were discovered which were believed to belong to the early Church. During last year, excavations in the courts around the present mediæval cathedral have resulted in bringing to light an extensive pavement of geometrical design: two inscriptions were found: CONCORDIA CVM SVIS FECIT P(edes) LX, and STERCORIVS ET VESPVLA, CVM SVIS FECERVNT PEDES DVCENTOS. The two pavements discovered, one ab. 50 m. long, the other ab. 30, evidently belong to separate edifices. Of the former, two sections of unequal width remain (10 m. and 7 m. wide) and probably formed the pavement of the nave and left aisle of the early basilica of Verona, destroyed before the IX. century. The second mosaic belonged, probably, to a second basilica. Count Cipolla is inclined to attribute both to the V. or VI. century.—*Not. degli Scavi*, 1884, April and December, pp. 136 and 401, sq.

FRANCE.

SOCIÉTÉ DES AMIS DES MONUMENTS PARISIENS.—A few months ago a new society thus entitled was formed in Paris. The members of the committee form a brilliant and illustrious body, and comprise, not only archæologists and men of letters, but distinguished artists of all kinds. Its president is M. Albert Lenoir. Its object, at first, was "to watch over the monuments of art and over the monumental physiognomy of Paris," and to prevent any recurrence of the deplorable acts of vandalism which have been so rampant there during the last half-century. A sign of the times is the interesting series of six articles on recent acts of vandalism, published in the *Chronique des Arts*, by M. Arthur Rhoné, which constitute, as the *Athenæum* remarks, a formidable indictment of the Government.

We hear (*Athenæum*, May 9) that, since then, the Society has resolved to extend its operations to the whole of France, and that a federation has been formed of the provincial learned and archæological societies in order to protect national antiquities more effectually than does the *Commission des Monuments Historiques*.

CONGRÈS ARCHÉOLOGIQUE DE FRANCE.—The French Archæological Society held its annual congress at Montbrison (Loire), beginning June 25 and lasting until July 2. Its programme was to study the monuments of the Forez and neighboring provinces belonging to the Prehistoric,

Gallie, Roman and Christian periods, as well as certain especial questions of more general import which this study will bring forward.

CHÂTILLON-SUR-INDRE.—On one of the capitals of the Church here, dating from the twelfth century, M. Palustre has read the name of a sculptor until now unknown: *Petrus Janitor istud fecit primum.*—*Bull. Mon.*, 1885, p. 221.

ÉVREUX.—*Cathedral.*—In October the tomb of Bishop Jean de la Cour d'Aubergenville, who died in 1256, was brought to light. A fine crozier in enameled bronze having in the centre of its volute the subject of St. Michael and the Dragon, and a beautiful pastoral gold ring of elaborate workmanship, were found with the body.—*Gazette Arch.*, 1884, 9-12, p. 376.

GAVRINIS (Morbihan).—*Megalithic Monument.*—Under the well-known covered alley a crypt has been found with numerous sculptures in admirable preservation. Their position makes it certain, as had been suspected by Dr. Cloismadeuc, that the sculptures were executed before placing the stones in position.—*Revue Arch.*, 1884, II. p. 322-31.

LAVAL.—*Restoration of the Cathedral.*—The work of transformation has already begun, the eastern portal being the first point to be attacked. It is proposed to add a spire to the tower over the apse, and to construct a choir in the style of the thirteenth century.—*Bull. Mon.*, 1885, p. 219.

NIXÉVILLE (Meuse).—*Frankish Cemetery.*—M. Ch. le Beuf has succeeded in bringing to light more than a hundred and fifty tombs in this newly discovered cemetery, and in securing a number of interesting objects.—*Bull. Mon.*, 1885, p. 217.

ORMES (Beauce).—*Prehistoric Antiquities.*—Immense subterranean constructions dug in the tufa have been uncovered. These crypts are composed of circular halls, vaulted and joined by means of many narrow galleries. In them have been discovered several objects belonging to the Gallo-Roman period.—*Le Muséon*, January, 1885, p. 129.

PARIS.—*Museum Guimet.*—The offer by M. Guimet, to the Government, of his famous Oriental Museum has been accepted, and a building is being erected to receive it on the Place d'Iéna, in Paris. The museum has been until now in Lyons.

Museum of the Louvre.—The more important of the works recently bought for the department of antiques of the Louvre are now on exhibition in one of the halls. They include marble busts, two of which belong to the archaic school, and others to the best period, a fine torso of Greek workmanship, extensive and well-preserved bas-reliefs, and a number of smaller objects. Among the latter are to be remarked a fine vase with red figures, signed, and especially a cut bronze plaque representing the combat of Herakles and Apollon, from the Castellani collection, a famous

piece discovered in Krete, and a most important work for the study of the origin of Greek art.—*Revue Arch.*, 1884, II. p. 376.

Trocadéro.—Three new halls will soon be added to the museum of casts, which will then fill the entire left hand gallery of the palace. Among the most recent additions of importance are the portals of the cathedrals of Rouen and Bordeaux. The new halls are filled with casts taken principally from the monuments of the centre and south of France.

Gallo-Roman Antiquities.—Near the rue Clovis, M. Toulouze opened an ancient mound belonging to the first or second century, in which he found some fragments of amphoræ, ænochoe with bas-reliefs, coins, etc. Not far from this he discovered an interesting collection of iron instruments, also dating from the Gallo-Roman period, which were doubtless the tools of some artisan, perhaps a carpenter.—*Revue Arch.*, 1884, II. pp. 376-79.

POITIERS (near).—*Cemetery of Antigny*.—At the annual congress of the *Sociétés savantes de France*, held at the Sorbonne, April 7-11, Father de la Croix described the excavations he has been superintending at the cemeteries of Civaux and Antigny, near Poitiers. In the latter he found an important series of tombs belonging to the latter part of the Merovingian period. They are generally covered with lids ornamented with bands and patterns in low-relief.—*Gazette Arch.*, 1885, p. 120.

ROUEN.—*Cemetery at St. Ouen*.—In December, some laborers at work under the pavement of the nave met, first, with the pavement of the thirteenth century, and soon came upon several strata of early tombs at a depth of between 2.50 and 3 metres. The upper stratum contained eight sarcophagi dating, probably, from the twelfth century, and containing the bodies of the abbots of the monastery. In the third was found an inscription, traced on a plaque of lead, which shows this to be the tomb of the Abbot Rainfroy, who succeeded Guillaume Ballot in 1136: HIC REQUIESCIT PIE MEMORIE DO | MNVS RINFREDVS MON(A)CVS ET ABBES HVIV | S LOCI QVI ECCLESIAM ISTAM POST | COMBUSTIONEM RESTAVIT MV | RO CINSIT ET . . . ET ALIIS | BONIS DITAVIT. A second inscription of 1058 (?) gives the name of the archdeacon Hugues. XVI KL OCTO | RIS OBIIT HV | GO ARCHIDIACONI ANNO INC . . . DNI | MLVIII (?). . .

At a lower depth a group of Frankish stone sarcophagi came to light, narrower at the head than at the feet, most of them containing the bodies of warriors; among the objects found in them were some beautiful belt-clasps, one being of silver and of fine workmanship; two round gold fibulae, of unusual size, adorned with delicate gold filagree work and precious stones; an ivory plaque; a beautiful glass vase; etc. The total number of tombs opened was about seventy-five. The same excavations brought to light the foundations of the Romanesque church which

preceded the present one; they prove this early church to have been of considerable size and beauty, occupying almost the same area as the present edifice.—*Bull. Mon.*, 1885, I. p. 93; *Gazette Arch.*, 1885, I. pp. 56, 57.

SWITZERLAND.

GENEVA.—Recent excavations made in the bed of the Rhone by Dr. Gosse have led to the discovery of many bronze objects: sword-blades, hatchets, arrow-heads, sickles, bracelets, etc. A fragment of collar (torques) shows that these objects were collected during the iron age, and the period is fixed by the presence of a Gallic coin. At the same time many objects were found belonging to the Roman, Merovingian, Mediaeval and Renaissance periods.—*Gazette Arch.*, 1885, p. 120-1.

BELGIUM.

GAND.—The restoration of the Cathedral is progressing under the direction of A. Van Assche and has already resulted in the uncovering of an interesting fragment of early Gothic, the arch leading from the first chapel of the choir into the transept. The choir dates from the thirteenth century, and, when in the sixteenth century the body of the church was raised, the chapels of the choir were completely disfigured by a mass of parasitical additions, which it is the object of this restoration to remove.—*Revue de l'Art Chrétien*, 1885, I. p. 127.

LIÈGE.—*Cathedral of St. Paul.*—Some recent reparations in one of the north chapels have brought to light, on the wall above the altar, some frescos of the fourteenth century, as well as the polychromatic decoration of the vault. Among the frescos best preserved are a figure of John the Baptist holding the Agnus Dei, and one of St. Michael piercing the Dragon.—*Revue de l'Art Chrétien*, 1885, I. p. 130.

GROTTO OF SINZIN.—*Prehistoric Antiquities.*—Work undertaken by the Archaeological Society of Namur has brought to light a series of bronze objects identical with those in Switzerland belonging to the lacustrine bronze age: they were found in a walled-up cavity on the left side of the cavern.—*Revue Arch.*, 1884, II. pp. 187-88; *Le Muséon*, April, 1885, p. 258.

GERMANY.

COLOGNE.—*Cathedral.*—The Building Commission of the Cathedral of Cologne has entrusted to Dr. A. Essenwein, Director of the Germanic National Museum at Nuremberg, the elaboration and execution of his plan for the decoration of the Cathedral floor. This plan had already obtained the sanction of the Chapter and of the Prussian Ministry of

Worship. The nave and transept are to be floored with plain flags, bordered with marble, while the apse and chapels are to receive a rich figured ornamentation executed in mosaic and in the other processes of pavement decoration employed in the Middle Ages. A large number of the cartoons for this, the most extensive surface-design of our time, are already completed.—*Neueste Nachrichten*, Munich, April 13, 1885.

S. Gereon.—This church is soon to undergo a thorough renovation which is to comprise the repairing of the outer walls, the insertion of new glass windows, and the painting of the great cupola, which latter work is to be undertaken by Prof. Essenwein.—*Archiv f. Kirchl. Kunst*, 1885, i. p. 6.

EINING (BAVARIA).—The remains of a large Roman villa fitted with extensive baths have been recently discovered at this place, near Abensberg (supposed to be the ancient Abusina). The heating apparatus has been found in very perfect condition, together with many curious and interesting architectural details. But, what is perhaps of more interest still, the skeleton of a woman was found, having by her side a jug, a glass urn and tear-bottles; also the articles of her toilet, including hair-pins, pearl necklace and bracelets. Some fragments of sculpture were also brought to light, among them a woman's head in marble, of very good execution. A "votive" stone also was found with an inscription of four lines, dedicated in honor of *Dea Fortuna Augusta Faustina*. A large number of Roman weapons, coins, spoons, rings and fibulae, and many other articles, together with Roman bricks, tiles, and stamps in considerable numbers were also discovered among the foundations of this interesting villa.

GARZIGAR.—*Greek Antiquities*.—At Garzigar, near Köslin in Pomerania, a sarcophagus with four urns has been discovered, similar to others found last year in another Pomeranian village. They are dated from the second century B. C., are of Greek workmanship, and were probably imported by Greek merchants in the amber trade.—*Le Muséon*, April, 1885, p. 259.

HANAU.—*Roman Ruins*.—Extensive ruins of military and civil constructions have been brought to light; also a cave dedicated to the worship of Mithras. Several inscriptions indicate the legions and cohorts which garrisoned the station.—*Le Muséon*, January 18, 1885, p. 125.

MAYENCE.—An inscription has been found mentioning the residence at Mayence (Magontiacum) of a Roman legion: LEG. XIII. G. M. V. > . C. VELSI. SECV. (Legio XIV. Gemina. Martia Victrix. centuria Caii Velsii secundi). This inscription certifies to the existence of a bridge across the Rhine. The 14th legion returned to Mayence from Britain in 70 A. D. with the title *Martia Victrix*.—*Le Muséon*, January, 1885, p. 128.

Frankish Antiquities.—The Roman and Germanic Museum of Mayence has received a series of exceedingly well-preserved glass vessels and other treasures found in Frankish tombs in Hesse. The articles were enclosed in stone sarcophagi; hence the uninjured state of the glasses. The most elegant are flasks with handles and a slender neck, and are covered from top to bottom with a net-work of fine threads, a marvel of glass-blowing. Of greater value yet is a large gold brooch, the front of which exhibits a design of colored insertions not sunk in the back, but affixed, each piece in a separate gold capsule. The size and polychrome decoration of this object make it one of the most important pieces of its character.—*Neueste Nachrichten*, Munich, April 13, 1885.

ZWICKAU.—The St. Marienkirche, built during the thirteenth and fourteenth centuries, and restored many times during the two succeeding centuries, is about to be thoroughly restored under the direction of Prof. Mothes: the work was to begin this spring.—*Archiv f. Kirchl. Kunst*, 1885, II. p. 13.

AUSTRIA-HUNGARY.

ISTRIA.—*Prehistoric Antiquities.*—Before Mr. Burton's work, *Notes on the Castellieri or prehistoric ruins of the Istrian Peninsula*, published in 1875, no attempt had been made to account for the ancient ruins called *Castellieri* which cover the hills and rocks of Istria; and it was not until 1883 that the first scientific researches were begun in this field, at Vermo near Pisino, by Prof. Moser at the expense of the Viennese Academy. These researches resulted in the discovery of a necropolis which contained over a hundred tombs *a combustione*, consisting of square cells opened in the friable rock from 1 to 2 metres below the surface and covered with slabs. Each contained one, seldom more, cinerary urn of pottery or metal without special decoration. The contents of these tombs were extremely meagre. Further discoveries were made in the same year by Dr. Marchessetti. The objects found enrich the Museums of Vienna and Trieste.

In consequence, an historical society and a provincial museum were founded, and excavations begun on a grand scale by Dr. Amoroso in the vicinity of Vermo and at the *Castellieri dei Pizzugghi* near Parenzo, the latter of which was productive of very important results. The 200 tombs at the Pizzugghi, at a depth of between 0.50 and 1.50 met., are square and measure about a metre each way; they are built of polygonal masses and covered with large calcareous slabs. A single tomb often contained as many as five ossuaries which also were covered with a thin stone slab. Another species of tombs is formed in the shape of a small cylindrical well, also closed in by a slab: these, however, never contained more than a single cinerary urn. The great majority follow the usual

type of the Italian *neecropoli* of the first iron-age, with some local variations. The pottery is almost entirely made by hand and baked at the open fire, and in the form of a double truncated cone with reversed neck. The meagre decoration is strictly geometrical, either scratched or in relief. Among the ornaments found the most numerous are bracelets with linear ornamentation, clasps of the "Certosa" type, and hair-pins: numerous objects found demonstrate the attention paid to the refinements of the toilet even by such a savage people as the Histri.

That intimate relations must have existed with Southern Italy is shown by the character of some of the objects found, *e. g.*, a conical helmet in the form of a *pileus*, like many figured on Apulian vases; three vases of pale-red earth, unvarnished, ornamented with geometrical forms in brown and red of a manufacture known only to Apulia and Calabria (VII. to IV. cent. B. C.); as well as many vases of smaller size. Sig. Orsi concludes that the Istrian *neecropoli* date between the fifth and second century B. C., there being no evidence of Roman influence, which began to spread in Istria after 177 B. C., when the country was annexed to Cis-Alpine Gaul.—P. Orsi in the *Bullettino dell' Istituto*, February, 1885.

CARNUNTUM.—The fragment of a vase found here shows a copy of the Hermes of Praxiteles: he is represented as having in his right hand not a bunch of grapes but the thyrsus.—*Berl. Phil. Woch.*, January 31, 1885.

SALONA (DALMATIA).—*Christian Basilica.*—The excavations which were brought to a close in June of last year were recommenced in January. To the north of the Basilica the excavations brought to light some sarcophagi, already despoiled and fractured. Under the pavement of the presbytery, apse, and nave some new sarcophagi were found; but the most important discovery was a mosaic with inscription from the narthex, 2.14 met. long. The inscription on one of the sarcophagi is: DEPOSITIO GALANI DIE. Two others are non-entire: . . . di depositio Crescenti VII Id(us) Septemb(res) indictione XI qui vixit annos XVIII Dioscoro VC. This dates from the year 442 under the consulships of Flavius Dioscorus and Flavius Eudoxius. The second dates from 442 and 443: D(e)p(ositio) Luciani sud . . . VIII. X. Septemb(res) [Dio]scoro VC. D(e)p(ositio) [Th]alas[s]i Id. Aug. [Max]jimo II et [Pate]rio V[C]. Another long inscription of Flavius Terentius and Flavia Talasia dates from 378 A. D.—*Bull. di Archeol. Dalmata*, 1885, II. p. 33; v. p. 87.

SPALATO (DALMATIA).—*Cathedral.*—The interior of the Cathedral, originally the Mausoleum of Diocletian, which has been undergoing a complete restoration during the last five years, was reopened on March 24.—*Bull. di Archeol. Dalmata*, 1885, v. p. 81.

TULLN (near Vienna).—*Roman Tombs*—At the small city of Tulln have been discovered three Roman tombs containing skeletons and various small objects, as glass bottles, rings, etc.—*Berl. Phil. Woch.*, March 28, 1885; *La Cultura*, March 1.

GREAT BRITAIN.

CANTERBURY CATHEDRAL.—Excavations have been in progress in the part of the crypt set apart for the French Huguenots. Some fine fragments of sculpture have been found, supposed to belong to the shrines of Prior Bradwardine and Thomas à Becket. Some architectural details of the twelfth century which had been concealed have been uncovered.—*London Times*, April 4.

EDINBURGH.—*Museum*.—The South Kensington Museum has assigned to this museum between 30 and 40 choice specimens of Saracenic and Persian art which belonged to the St. Maurice collection from Cairo. The most beautiful of these are three pulpit-doors from mosques, beautifully carved and inlaid with ivory, ebony, and colored woods, belonging to the fourteenth and fifteenth centuries. Besides these there are some fine pieces of metal work.—*Athenæum*, February 14.

OXFORD.—Mr. W. M. Ramsay, well-known from his recent exploration of Asia-Minor, in which he obtained such important results, has recently been appointed Professor of Archæology at Oxford, thus inaugurating the teaching of the science in this University.

UNITED STATES OF AMERICA.

WASHINGTON.—*The Smithsonian Institution* has purchased from Dr. E. H. Davis the collection of plaster moulds of the mound pipes recovered by Squier and Davis in their survey of the mounds of the Mississippi valley. The original pipes were purchased by Mr. William Blackmore and are now in the Blackmore collection at Salisbury, England. It was a great misfortune to have these pipes taken from our country, but the possession of the moulds partly repairs the loss, and enables the National Museum to fill up its series.

Flint Ridge, in Licking and adjacent counties of Ohio, is almost as celebrated as the "Pipestone quarry." The place has been frequently visited and described; but in October, 1884, Mr. Charles M. Smith, of New Madison, Ohio, made an accurate survey of the place and obtained hundreds of specimens for the National Museum. The report of this survey will appear in the Annual Report of the Smithsonian Institution and in the Report of the Bureau of Ethnology.

Bureau of Ethnology.—Exploration of the Mounds of the West.—The coming fiscal year's work for the Bureau of Ethnology has been mapped out by Major Powell. Dr. Cyrus Thomas, in charge of the division of mound exploration, will take the field with two or three assistants, going first to Wisconsin to examine and study the effigy mounds of that locality, and later in the season to Mississippi and Tennessee, where considerable work has already been accomplished. This division has been in operation about three years, under the charge of Dr. Thomas, and has secured about fifteen thousand specimens of the handiwork of the mound-builders, the study of which, together with the survey of the mounds themselves and their surroundings, is gradually leading to a solution of certain archaeological riddles which a few years since appeared insolvable.

While some of the mounds are doubtless very ancient, others similar in character and equally interesting have certainly been built up since the advent of Europeans. A string of sleigh-bells, much corroded, but still capable of tinkling, was found among the flint and bone implements in a mound in Tennessee; while in Mississippi, at the point where De Soto is supposed to have tarried, a Spanish coat-of-arms in silver, one blade of a pair of scissors, and other articles of European manufacture were found in positions which indicated that they were buried by the original builders of the mounds. In a Georgia mound two copper plates were found upon which were stamped figures resembling the sculptures upon the Central American ruins.

Aside from these plates nothing has been found to indicate a connection between the mound-builders and the Aztecs or the Pueblos. A famous "elephant" mound which has long been a bone of contention among ethnologists, and which, in the opinion of some, proved that the mound-builders were coexistent with the elephant upon this continent, appears by the latest and most careful survey to have no trunk at all. Without the trunk the mound bore as much resemblance to a fox as to an elephant.

Mr. Victor Mindeleff, whose models in clay of the Pueblo cliff and cave villages are among the most conspicuous and interesting objects in the National Museum, has already started to revisit New Mexico, Utah, and Arizona. Last season he went into Chaco Cañon, New Mexico, and surveyed several remarkable ruined Pueblos of great antiquity. The cañon is two or three days' march from the nearest civilization. The ruins are of a masonry far superior to the Pueblos of the present day, and remain standing, in places, to the height of forty feet, showing the floor lines of three and four stories. The largest group covers more ground than the Capitol at Washington.—*Baltimore Sun*, June 22.

JAPAN.

While in Japan, Professor E. S. Morse, of Salem, Mass., made some remarkable discoveries in the shell-heaps of Omori. Since that time a second exploration has been made, under the stimulus of Professor Morse, in the Okadaira shell-heaps (J. Jijima and C. Sasaki. *Okadaira shell-mounds at Hitachi*, etc. Tokio.). This good influence does not stop here: Mr. T. Kanda has sent to the Professor, for distribution, copies of another work, entitled *Notes on Ancient Stone Implements, etc., of Japan*. By T. Kanda. Translated by N. Kanda, with 24 lithographic plates and a map of Japan. Tokio.

ADDENDA.

BERLIN.—A new slab of the Gigantomachia sculptures from Pergamon has lately arrived at Berlin, which is of the highest importance, both in itself, and for the arrangement of the other slabs. It represents a giant sinking backward from left to right, with open mouth, as if crying out, his face distorted with pain. He is evidently overcome. But the most striking thing is that his hands and feet terminate in powerful eagles' claws, including the stout spur over the thumb claw. On his back is a magnificent pair of wings, and his lower half is that of a scaly serpent, like the Chimaira.

On the garment of the figure which thrusts a torch horizontally before her, known as Latona, two depressions are to be seen that before had not been noticed. Now it is seen, that the foot of the giant with the claws fits exactly into these. Evidently, he attempted to resist the goddess, but, not being able to stand against her blazing torch, fell backward, and as he fell made a final effort by pressing his left claw against the right leg of the goddess. Hence these two slabs belong together.

There is a large fragment with the end of a wing on it, and also a brush-like object which up to the present time has been held to be a horse's tail. Now it is found, that the remains of the wing of the eagle-giant fit on to this, and that the wavy brush is the flame of the torch. Apparently, the falling giant seized with his claw the flame, which thereupon blazed up anew, and caused the pain that distorts his face. On his other side appears Apollon, who had hitherto been supposed to stand isolated. Apparently, through this combination several other slabs and fragments will find their proper positions.

The east pediment of the temple of Zeus at Olympia has been restored in full size. The restoration of the Hermes of Praxiteles is now completed, as is also that of the Nike of Paionios. A large model of the east façade of the temple of Zeus has also been set up.—*Berl. Phil. Woch.*, May 9, 1885.

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SUMMARIES OF PERIODICALS.

ARCHÄOLOGISCHE ZEITUNG. 1884. No. 3.—1. PAUL WOLTERS, *Contributions to Greek Iconography.* I. Anakreon. Standing figure of the poet with lyre, found in 1835 at Monte Calvo, now in Villa Borghese, identified with Anakreon by means of bust of Anakreon found in 1884 in Trastevere. II. Hermarchos. A marble bust, found in Athens, hitherto regarded as Epicurus, identified with Hermarchos, disciple of Epicurus. III. Antiochos Soter. Marble head in Munich Glyptothek (cf. Brunn, *Beschr. d. Glypt.*, s. 220, 172), shown by means of coins to be of this monarch.—2. F. STUDNICKA, *The Owl of Athena Parthenos.* To show that the owl was neither omitted from the statue of Athena Parthenos, nor placed in large under the goddess' right hand, but sat, of ordinary size, on one of the side-pieces of her helmet.—3. A. CONZE, *A Signet Ring from Cyprus.* The seal has for a motive Athena Parthenos.—4. O. SCHROEDER, *The Looms of the Ancients.*—5. H. BLÜMNER, *The Eating-Tables of the Greeks.*—6. FR. HULTSCH, *An Ancient Foot-Rule.* This bronze rule, found thirty years ago in a tomb at Manganeccchia near Tarentum, is now in the Royal Collection of Antiquities, Dresden. It is hinged, the two parts being respectively 148 mm. and 147.5 mm. long. It is provided with a metal strip upon the back to hold it open when used. It belonged to the time of the Roman Empire, and coincides in length with similar rules found in Pompeii and Herculaneum.—7. K. WERNICKE, *Orestes in Delphoi.* A classification of the vase-paintings illustrating the flight of Orestes, after the murder of Klytaimnestra, and his suppliance at Delphoi. Such a classification has never been made before, although Heydemann (*Arch. Ztg.*, 1867) had enumerated the works.—8. MISCELLANIES. P. Wolters, inscription on a vase from the Crimea. R. Engelmann, further remarks on Plate II. 2 (bronze in the Brit. Mus. repr. Okeanos acc. to C. Robert). O. Puchstein, Remarks on the "Schlangentopfwerferin" of the Pergamon frieze.

No. 4.—1. OTTO ROSSBACH, *Sculptures from Ilion.* A more perfect description and reproduction of four metopes, given in Schliemann, *Ilion*, p. 221 f., of the same manner and probably from the same building as the well-known Helios-metope; together with an attempt to show that this building, a temple of Athena, was of the time, and erected under

the influence, of the school of Pergamon.—2. P. J. MEIER, *Contributions to the List of Greek Vases with Masters' Signatures*.—3. P. HARTWIG, *New Representations of the Lower World upon Greek Vases*. Comparison of an amphora in the collection Santangelo (No. 709), having a painting of Orpheus rescuing Eurydike (cf. Panofka in *Arch. Ztg.*, 1848, p. 220; K. O. Müller, D. a. K., i. p. 55), with fragments of a vase in Karlsruhe. Of interest is the identification of Peirithoos, in both vases, seated on a stone with hands bound behind his back, guarded by a Fury.—4. M. MAYER, *A Theseus-Sarcophagus*. This sarcophagus of the third century A. D., found in October, 1883, at Castel Giubileo (anc. Fidena), is the only one as yet discovered on which the myth of Theseus is given a principal position. One of the long sides represents Theseus abandoning Ariadne. (cf. *Not. degli Scavi*, 1883, p. 372).—5. MISCELLANIES. F. Studnieszka, On the East-Pediment of the Temple of Zeus at Olympia, attempts to show that the figure hitherto called Hippodameia better suits the character of Sterope, and *vice versa*.—Konrad Wernicke contributes the Register for the volume 1884. A. R. M.

BULLETIN MONUMENTAL. Dirigé par le Comte de Marsy. Paris, 1885. Jan. and Feb.—G. THOLIN, *The Museum of Agen*. This museum, founded only in 1877, contains several interesting works. A Venus or Hebe, a Roman emperor and empress, a lovely alabaster statuette, the equipment of a Gallic chief of the time of the Roman conquest (cf. *Rev. Arch.*, t. 37, p. 216), etc. Three bronze tablets bearing inscriptions in honor of Claudius Lupicinus, of consular rank, belong to the fourth century: they are important as being the earliest examples, of known date, in Gaul of the use of the Christian Λ and Ω (cf. *Revue Arch.*, 1881, p. 81). Excavations have uncovered the ground plan of the old Romanesque church, and, under this, fragments of an earlier period. In the tomb of a bishop dating from c. 1300 was found a sculptured crozier: another fine crozier of c. 1200 is in the museum.—X. BARBIER DE MONTAULT, *The glass window of the Crucifixion at the Cathedral of Poitiers*. The three windows of the choir belong to the first years of the thirteenth century, and are still Romanesque in style: the central one is probably the earliest example of monumental glass painting.—ROBERT MOWAT, *The inscriptions of the treasures of silverware of Bernay and of Notre-Dame-d'Alençon*, i. These treasures, found in 1830 and 1836, have not hitherto been studied with special reference to their epigraphy, and many errors have been committed in the reading of their inscriptions.—H. JADART, *The ancient Reading-desks of the churches of Reims*.—PAUL CHARDIN, *Collection of Heraldic paintings and sculptures: Plouha, Poudual, Lanvollon, Tréguier, St. Quay*. This article is the con-

tinuation of others published by the *Soc. Archéol. des Côtes-du-Nord*.—SAUVAGE, (Abbé), *Archæological discoveries in the Ch. of St. Ouen at Rouen*. An account of the discoveries is given on p. 245.—*Société Française d'Archéologie*, sitting of December 22, 1884.—CHRONIQUE.—BIBLIOGRAPHY, *Review of V. Ruprich-Robert, L'Architecture Normande aux XI^e et XII^e siècles en Normandie et en Angleterre*.

March and April.—ROBERT MOWAT, *The inscriptions of the treasures of silverware of Bernay and of Notre-Dame-d'Alençon* (continuation).—X. BARBIER DE MONTAULT, *The glass window of the Crucifixion at the Cathedral of Poitiers* (continuation). The writer has been able to reconstruct the inscription and to show that the three windows were given between 1204 and 1214: ☒ Theobald' comes Blasonis dedit hanc vitream et duas alias vitreas cum Valencia uxore et filiis suis ad honorē Ap̄i et scor̄ ei'.—LOUIS COURAJOD, *The Fragments of the Musée des Monuments Français at the École des Beaux-Arts*. When the dispersion of the *Musée* took place in 1816 (see p. 35) many of the sculptures were left at the Beaux-Arts.—H. SCHUERMAN's *Letter on glassware after the Venitian manner, addressed to M. le Comte de Marsy*. The writer shows that there existed in France, in the sixteenth century, several centres for the manufacture of glass à la façon de Venise, established by artists brought from Altare.—A. DE ROUMEJOUX, *N. Dame-de-Saux and Montpezat*.—MARSY, *The Abbey of Montreuil-sous-Laon*.
A. L. F., JR.

BULLETTINO DI ARCHEOLOGIA CRISTIANA. Rome, 1884–85. No. 1. G. B. DE ROSSI, *The Poems of Saint Damasus*. This first of Christian archæologists, a pope of the fourth century, wrote many epigrams whose theme was the acts, sepulchres and monuments of the martyrs and saints of the first centuries. De Rossi discusses them from three points of view, enquiring, (1) In what manner and in what part have they come down to us? (2) How are we to distinguish the genuine from those falsely attributed to Damasus? (3) What is their historical value? These poems have never been completely edited; incomplete editions have been given by Sarazani (1638) and Merenda (1754). The larger number belong to the class of verses inscribed on monuments and tombs, and are known both by copies in epigraphical collections and from the original slabs themselves found in the catacombs and churches of Rome. There is a remarkable unity even in the epigraphical form of these inscriptions for the reason that they all were executed by the noted calligraphist and epigraphist Furius Dionysius Filocalus, who created a new type of letters for the purpose. One of the inscriptions bears the title: Furius Dionysius Filocalus scripsit Damasi Pappae cultor atque amator. He was the writer of the well-known *Calendario Filocaliano* of the year 354. Pope Damasus pro-

posed to embrace in his calligraphic enterprise nearly all the monumental suburban *memorie* of the martyrs and popes of that and the preceding centuries, and this involved much search after, and restoration of, ruined cemeteries and crypts.—ORAZIO MARUCCHI, *Meetings of the Society of Christian Archaeology in Rome for 1884*. (See *Proceedings of Societies*).—G. B. DE ROSSI, *The Cemeterial Area with porticos and annexed Basilica discovered at Carthage*. This is a review and critical examination of the discoveries made by Father Delattre, of which a brief notice has been already given on page 223. It is accompanied by two plates of the fine early sculpture of the Virgin and Child, including a conjectural restoration of the parts wanting.

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BULLETTINO DELLA COMMISSIONE ARCHEOLOGICA COMUNALE DI ROMA. 1884. **No. 3.**—G. GATTI, *Appendix to the article on the inscribed weights in the Capitoline Museum*.—ORAZIO MARUCCHI, *On an Egyptian inscription of king Siptah*. This fragment of black basalt, belonging to the Egyptian Museum at the Vatican, had never been noticed until now. The hieroglyphs are in two columns, both badly fractured: the writer restores the left column: . . . Āb-u tes Suten Seket neb-tan-i (Ku-en-Ra Setep-en-Ra) Se Ra (Meri-en-ptah Se-ptah). "Presents offerings the Lord of the north and the south, the ruler of upper and lower Egypt (splendor of the Sun approved by the Sun) son of the Sun (beloved of Ptah son of Ptah)." Siptah belonged to the XIX. dynasty and flourished apparently after Menephtah I. and about the middle of the thirteenth century B. C. Marucchi conjectures that the Exodus took place, not under Menephtah, but precisely under this Siptah, whom he considers to be the king of Kheb vanquished by Setnekt.—C. L. VISCONTI, *A marble ossuary unearthed in the tombs of the Esquiline*. The rude relief on this circular ossuary is of especial interest on account of the rarity of the subject—the conflict between the Trojans and Latins, probably the final scene of the slaying of Turnus by Aeneas. The writer also illustrates two other works, (1) a fragment of a fine terra-cotta frieze with an armed warrior on horseback (perhaps Aeneas) followed by his esquire (*scudiere*); (2) the lower part of the marble statue of a warrior armed after the Greek manner and executed in the Greek style.

No. 4.—RODOLFO LANCIANI, *The Villa of Q. Voconius Pollio at Marino (Castrimanium)*. Under the direction of Sig. Luigi Bocconera, excavations were begun some time ago on a promising site in the *tenuta delle Frattocchie* which yielded in a few weeks discoveries of a most unexpected importance. Comm. Lanciani himself oversaw the work, and the results of his careful study were of especial interest, as the Villa is in precisely the same condition as when it was abandoned. The uncovering of the

hydraulic system brought to light two very archaic tombs containing numerous objects of great interest. The main building of the Villa, 103.40 met. long by 70.50 met. in width, had on the northern front a terrace of even larger dimensions, flanked on three sides by porticos. Within the building were found sculptures of remarkable merit, especially an Apollo, an Emperor, a Marsyas, a head of Paris, an athlete, and a Satyr. This Palace was built during the last years of the republic or the first of the empire, and included the vestibule, the atrium, the tablinum, the triclinium with side halls, and the peristyle surrounded by small private apartments. The portions to the south were added at the close of the first century A. D. It was kept in perfect repair, and was suddenly abandoned, probably during the fifth century. There are distinct traces of a sudden catastrophe during the second century which broke all the statuary into fragments, these being afterwards carefully united by metal clamps. An *Appendix* treats of the ancient *Villas of Tusculum*. All the five main roads which branched off from Tusculum were lined with villas divided into *imperial* and *private*, and Lanciani, without repeating facts already known, brings together many indications of interest for the topography and relation of these villas.—IGNAZIO GUIDI, *The Syriac text of the description of Rome in the history attributed to Zacharias Rhetor*. The text of the London MS. published by Land is but an abridged extract of the Vatican text which, though imperfectly given by Mai, is here for the first time carefully edited, translated, and accompanied by notes in which most of the difficulties of this obscure text are explained. This *breviarium* is evidently not of Roman but of Greek origin, and may have been written towards the beginning of the sixth century.—W. HENZEN, *Fragment of the Acts of the Fratelli Arvali*. This fragment, recently found in the Via de' Baullari, belongs to the year 39.—GHERARDO GHIRARDINI, *On a votive bas-relief representing a lustration*. The doubts expressed as to the genuineness of the Pembroke-relief of *Mantheos*, which represented an ephebe plunging his hands into a basin preparatory to a sacrifice to Zeus, are fully resolved by the discovery of this Roman relief figuring the same scene, which is also completely archaistic, although somewhat less so than the English sculpture.—*Catalogue of the works of ancient art discovered by means of the Communal Commission of Archaeology from January 1 to December 31, 1884, and preserved in the Capitol and in the Communal store-houses* (see abstract on p. 240).

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BULLETIN TRIMESTRIEL DES ANTIQUITÉS AFRICAINES. 1885.
Jan.-March.—A. HÉRON DE VILLEFOSSE, *The small mosaic of Saint-Leu*. The subject is a Bacchic triumph, and the writer considers the

principal figures to represent Liber and Libera accompanied by Amor.—L. DEMAEGHT, *Inedited Inscriptions of the province of Oran*.—A.-L. DELATTRE, *Christian Mosaics of Tabarca*. Besides the two interesting Christian mosaics discovered here in 1883, two others, illustrated in this article, have been lately found. They are tomb-slabs and represent, the one, a female figure, *Cresconia*, and the other an ornamental design.—A.-L. DELATTRE, *Bezels of rings found at Carthage*.—L. PIESSE, *An Antique Sarcophagus of Constantina*.—J. POINSSOT, *Archæological Journey in Tunisia* (contin.). *The routes from Carthage to Sicca Veneria and from Carthage to Theveste* (see *Archæological News*, p. 221).—L. DEMAEGHT, *Archæological Museum. Gifts received* (Numismatics).—CHRONIQUE.—CORRESPONDENCE from M. Roy, Comm. de Rossi, etc.—BIBLIOGRAPHY. A. L. F., JR.

ΕΦΗΜΕΡΙΣ ΑΡΧΑΙΟΛΟΓΙΚΗ. JOURNAL OF THE ARCHÆOLOGICAL SOCIETY IN ATHENS, 1884. Nos. 1 and 2.—A. POSTOLAKAS, *Tokens*, a continuation of his studies upon this curious branch of numismatics published in the *Athenaion* for 1880. Those considered in the present article were mostly found in Athens and its neighborhood, a few in the Peiraieus, and one at Ithome. Some are now in the National Museum at Athens, others in private collections. He presents 109 cuts of new types. The greatest diameter of the tokens is from 6 to 8 millimetres. Mr. Postolakas divides them into six main classes, with numerous subdivisions. (1) Those with letters or monograms on one or both sides. (2) Heads or entire figures of gods or men, or parts of the human body. Here we have two Pans' heads, a head of Dionysos, two helmeted heads, an entire female figure, Eros stretching a bow, a human hand, a phallos. (3) Animals or parts of them: turtle, dog, owl, dolphin, horse, goose, mouse, hare, cock, quail, sphinx, crab, grasshopper, fly, ox-head, boar-head, cock's head, goat's foot. (4) Plants: pomegranate, cluster of grapes, fig-leaf, flower. (5) Vases: amphora, oinochoe, krater. (6) Unclassified: lamp on a tripod, Bæotian shield, circular altar, helmet, bow, axe, wheel, die, cornucopia, hermes.—P. KABBADIAS, *Inscriptions from the Excavations at Epidaurus* (contin.). He gives here 18 of them, all short. No. 62 is well preserved, of the latest Roman times. In it appears a new epithet of Asklepios, Αἰγέωτης. Its origin is conjectured to be the following. The modern Ligourio is not the site, as generally supposed, of the ancient Λίγσσα, neither is it an Albanian village, as Curtius says, nor is its name Albanian, but an ancient name preserved in the tongue of the people. The modern town is on the site of an ancient place called Ligouria, Ligeia, Ligea, or something similar. There was a temple of Asklepios there, and hence his epithet Αἰγέωτης. In No.

63 Asklepios and Hygieia are called *Παυταλιῶται*, perhaps because they had a sacred enclosure in common in Pautalia, a city of Thrace. In No. 72 Athena is called *καλλιέργος*. This is the first instance of the use of this word in the active sense. No. 74 gives a new proper name, Aristerinos; and Spoudias, as the name of a sculptor, occurs for the first time. This inscription is earlier than the preceding, and of Macedonian times. Several inscriptions from bases are given.—S. N. DRAGOUMES, *Determination of an Attic Deme*. He supports Bursian's conjecture that the Attic deme *Βατή* was at Patesia. Hanriot had no reason for putting the deme *Φύρνη* there. An inscription found in 1870 gives *Βατή* twice. This has been corrupted into Patesia.—I. DRAGATSES, *Inscriptions from the Peiræus*. These are three in number, and were found in the ruins of a large ancient building on the modern Karaïskakis Square. The first is on a slab of light-colored stone with pediment and akroteria (1.00, by 0.69, by 0.20 metre). The inscription has 38 lines. First comes a list of 15 *ἑργεῶνες*, members of the guild of Dionysiasts. Then follows a decree, made on motion of one Solon in honor of Dionysios son of Agathoklos of Marathon, treasurer and priest of Dionysos. Then follows a broken decree in honor of Solon, the mover of the first. The editor supplies very little (for complete restoration and full account of the ruins amid which the inscription was found, see *Mittheilungen des Deutschen Archäol. Institutes in Athen*, 1884, III.). The second inscription is on a slab broken into four pieces. It also has a pediment of which the ends and the moulding under the cornice have traces of colored egg-and-tongue ornamentation. The inscription is another decree on motion of Solon in commemoration of the good-will of the deceased Dionysios toward the Dionysiasts, and conferring upon Agathokles, his son, the priesthood for life with all the honors enjoyed by his father. Both these inscriptions belong to Macedonian times. The third inscription is metrical and consists of three elegiac distichs: "Since Dionysios revered thee, Bacchos, and gave thee a temple and sacred enclosure and statues, bless his house and race and all your thiasos. Only a few letters of the last two lines are lost. The inscription is not carefully cut. N is twice made N. Hippakos occurs, in the second inscription, for the first time as the name of an archon.—P. KABRADIAS, *The Statues from the Pediments of the Temple of Asklepios at Epidauros*. Three nearly complete figures, and some fragments, were found near the west front of the temple, and several fragments near the east front. The place of discovery, their size, the roughness of their backs, and the holes in them, all mark them as pediment sculptures. Some other fragments found near the tholos were afterwards seen to belong with these. Two large lithographed plates accompany the text. The first shows the three figures

from the west pediment,—an Amazon on horseback grasping the reins with her left hand, and raising her right arm; the head and feet and nearly all of the right arm of the Amazon, and the head and extremities of the horse, are wanting: two female figures sitting sideways on horseback, not astride as the Amazon. All the heads, the fore legs of the horses, and one arm of each female, are wanting. Each female wears an under and an over garment (*χιτών* and *ἐπίτιον*). The composition of these figures, the discovery of the Amazon near one angle of the front, and of the two females near the other angle, and their contrasting similarities, lead to the conclusion that they stood near the two ends of the pediment. The dress and quiet grace of the females show they are not Amazons. Probably they are Nereids just rising out of the sea to witness the fight, the invisible hind limbs of the galloping horses being still in the water. This conjecture is supported by some channels or furrows in the base-like stone under the body of the horse, which seem to be intended for waves. The second plate gives 13 views of 11 fragments: the head of an Amazon with the upper part unfinished and a number of holes, showing that it wore a detached helmet, and the right side of the face unfinished, showing that it was turned to the right; the upper part of the head of an Amazon, also with holes for a helmet; a female head different from these in style and expression, perhaps a Nereid; the left side of the face of a dying figure, with half-closed eyes and open mouth; the head of a horse, fitting well the Amazon first named; the torso of an Amazon wounded in the breast, part of the mane of a horse attached to her back showing that her horse fell with her; the thighs and legs of an Amazon on her bent knees, evidently defending herself against an enemy pressing on her, a fragment of her shield adhering to her left knee; the upper part of the body, with the right arm, of a winged Nike, with a bird in her hand, clad in *χιτών* and *ἐπίτιον*; the upper part of the torso of a nude male; another Amazon head; and a few minor fragments. All these belonged to the western pediment, which evidently represented a battle with the Amazons. To the eastern pediment belong a bearded head, plainly that of a Centaur, which an enemy holds by the hair, in form and expression like a Metope of the Parthenon; the torso of a woman thrown on her knees; the end of a right hand, holding what looks like an image of some divinity, calling to mind the Lapith woman in the Phigaleia frieze, fleeing from a Centaur with the image of a goddess in her hand; and a few other fragments. The subject of this pediment is evidently a battle with Centaurs. This subject is appropriately put on the chief front of the temple, because Asklepios learned the healing art from Cheiron, the Centaur. These works belong to the best period of Greek art. The expression of the faces is very fine, in the resoluteness of the Amazon, the pain of the

Centaur, and the agony of the dying figure. The grace and beauty of the drapery of the Nereids and Nike are remarkable. They may be ascribed to the first part of the fourth century B. C. These sculptures may well have been designed by Thrasymedes the Parian, who made the ivory and gold statue of Asklepios at Epidauros. — S. A. KOUMANOUDIS, *Two Boeotian Skyphoi*. These cups have recently been bought by the archaeological society. One has been broken into many pieces, some of which are lost, and the surface is much defaced. The other shows careless work of the potter, leaving many projections and indentations. They both contain figures and letters in relief. The first shows two scenes, as it were, of one act. A chariot is dashing along, Peirithoos driving, Theseus with his arms around Helen, whose head and body fall backward, while her arms are extended at full length. All three figures have names attached. All the space over the horses, about one-half that side of the cup, is covered with seven lines of letters, of which can be made out only "Theseus having seized Helen first [carried] her to Korinth, then to Athens;" of the rest only a letter here and there is to be read. The other half of the cup is almost filled with two representations of walls and battlements, one marked Korinth, the other Athens, between which stands Theseus embracing and conversing with a woman whose name cannot be made out, while Peirithoos, alongside, looks away to Athens. The second cup also shows two scenes. Priam on his knees clasps a great altar, while Neoptolemos rushes against him about to throw a javelin. The altar (*βωμόν*) and Neoptolemos are designated, Priam not. The other scene is that of a warrior, armed like Neoptolemos, who seizes by the hair a kneeling woman, who tries to keep him off, while behind her another woman throws her face and arms toward heaven in despairing prayer. The two principal figures are, of course, Ajax and Cassandra. An unrecognizable object, something like an altar, is behind the third figure. Above her are letters like *ΑΘΗ*. Between Ajax and the altar which Priam clasps are many letters, only a few of them, however, intelligible. There is no trace of the statue of Athena, to which it is said Cassandra fled. The form of the letters is of the third or second century B. C. The figures of the first cup are very clumsy, of the second less so; their action is free and spirited. — A. MELETOPOULOS, *Inscriptions from the Peiraicus*. — C. TSOUNTAS, *An Inscription from Eleusis*. This was found by a peasant digging a foundation for a house just outside the village. The stone is Pentelic marble, 0.63, by 0.42, by 0.072 metre. It is broken only at the bottom, but the dirt and petrifications on the sides make it hard to read. It consists of 38 lines, being a decree of the Eleusinians in praise of Damasias, the son of Dionysios, a Theban, for his piety and good deeds to them; and giving him a golden crown of 600 drachmas, the right of precedence, freedom

from taxation for him and his descendants, and any other good thing he may wish.—K. D. MYLONAS, *A Greek Folding Mirror with figures both engraved and in relief*. The provenience of this object is Korinth. An accompanying plate shows it reproduced in actual size, 6 inches in diameter. The mirror is of the third century B. C. On one side, in relief, is a sea-horse, on which sits side-wise a female clad in a long χιτών and with her ἐπιδάτωρ hanging gracefully over the left arm. She holds the reins with her left hand, while her right holds up a greave. The whole composition is natural and graceful, and the action of the hippocamp is spirited. The obverse side is engraved. Though much defaced the main lines of the design are clearly discernible. A winged female drives a four-horse chariot. This too is spirited and graceful, and the execution is beautiful and careful. The subjects are Thetis bearing his armor to Achilles, and either Nike in triumphant course, or Eos, thus indicating the time when Thetis gave him the armor. Both representations are on the same part of the mirror, the cover. On other known Greek mirrors the cover has only the relief, and, if there is an engraving, it is on the mirror proper. With this the number of engraved Greek mirrors known amounts to eighteen. The article closes with a brief description of six mirrors lately acquired by the Athenian Society. The plate also shows three mirror-handles of great simplicity and beauty.—MISCELLANY. *Inscribed Ribbons of Bronze*. These were found near the village of Phoiniki in Lakonia. They are thin metallic strips, with a hole at each end, and names of priests and *pyrophoroi* of Apollon on them; the letters being formed by circular projections made by punching the bronze on the under side. Twenty of them are described, and cuts of three given in actual size, 16, 12, and 9 inches long, with letters $\frac{1}{2}$ to $\frac{3}{4}$ of an inch high, some in two rows. One belongs to good Greek times, the others date from the Roman Empire. These ribbons may throw some light on Pausanias' village Hyperteleton, where was a temple to Asklepios, for the name of Apollon Hyperteleatas often occurs on them. Perhaps Apollon and Asklepios, as father and son, had a temple in common here. Such tapes are not mentioned in ancient authors. Perhaps they were worn around the head of the priest during his ministration, then after his death, or term of service, were fastened up in the temple to record the order of succession of the priests.—Four short inscriptions follow, one *boustrophedon* from Amorgos. Then comes an inscription of 19 lines from the south-east part of Lakonia, of Roman times B. C. The city of Epidauros honors the citizen of some other city, whose name cannot be made out, and orders the stone to be placed in the temple of Apollon Hyperteleatas before the month of Lukeion. Hence it is inferred that this is the month of the games and festival there; that the place where the inscription was found

is where the temple of Apollon Hyperteletas stood; and that near by was the town of Hyperteleton.

No. 3.—S. BASIS, *A Consular Letter to the People of Oropos* on a stone found in the sacred enclosure of Amphiaros at Oropos. The stone is 1.85, by 0.68, by 0.16 metre. The slab is of marble and very little broken. The inscription consists of 69 lines, the letters being one centimetre high. It is a translation into Greek of an official epistle to the Oropians, the date being B. C. 73. The editor gives the Greek and the supposed Latin original in parallel columns. First, the consuls announce to the Oropians that they have decided the dispute between them and the farmers of the revenue. Then follows the decision. First come the names of the fifteen who sat in the council with the consuls. Then come the arguments on both sides. A priest of Amphiaros and two delegates from the Oropians claim for their land exemption from taxation on account of Sulla's consecration. The advocate of the farmers of the revenue admits the exemption of lands consecrated to the gods, but denies that Amphiaros is a god, and so claims that this land is not to be exempted. Then follows the decision of the consuls in favor of the Oropians, because, first, in the law concerning the farming of the revenues are especially excepted those lands which were consecrated to the gods by the Roman generals in accordance with a decree of the Senate, and those that were consecrated by Sulla in accordance with a resolution of the council, as far as these latter are ratified by a decree of the Senate not afterward cancelled. Second, because there is an act of Sulla consecrating the Oropian land according to a resolution of the council, and there is also a decree of the Senate confirming it. The Greek introduces many Latin modes of expression. The Latin periphrastic form is always made periphrastic in Greek. *Qua de re agitur* is translated by *περὶ ὧν ἄγεται τὸ πρᾶγμα* and not *περὶ οὗ πρόκειται*, etc. The name Ahenobarbus appears as Ainobalbos.—S. A. KOUMANOUDES, *Inscriptions from the Sanctuary of Amphiaros*. One of these five documents from Oropos preserves 69 lines, and is somewhat mutilated at the top. Two are broken at the bottom, leaving 68 and 35 lines. The other two are fragments of 13 and 35 lines. They are all lists of victors in the Amphiaraiia, the games at Oropos. All but one are written with the name on one line and the victory in the next, alternately a long and a short line. The exceptional one has the same number of letters on a line without regard to name or victory, *σπορχηδόν*. This last is the oldest, being earlier than the fourth century B. C. The other four are of about the same date, the second century B. C., probably a little before the Roman capture of Korinth. In these four no Athenians are mentioned, though there are many in the earliest one. A number of new names

occur: Mnasilelos, Abrias, Distamenos, Ploutades, Abris, Agyarchos, Dionysichos, Chionnes, Diogeitondes, Aretippos, Lysas, Aurinas, Eutelion. —*Two Attic Decrees* follow, with the same editor, found in the Turkish walls north of the Propylaia on the Akropolis. The fragment is broken off at the right hand and at the bottom, leaving 13 lines. The date is 289 B. C., the time of Demetrios Poliorketes. The Athenians praise and crown with a golden crown each one of the judges sent by the city of the Lamians to decide a dispute between the Athenians and the Boeotians. The cause of the dispute is lost. The second has 20 lines. It is broken at the top and bottom. The Athenians crown some one with a golden crown of 600 drachmas, and give him citizenship. Possibly it was Herakleides, the general of Demetrios Poliorketes. The form of the letters is of Macedonian times. The word ἀδωνάτιασθαι, which occurs here, is known elsewhere only in Hesychios. It is possible that this ought often to be supplied in inscriptions where editors have completed—*ασθαι* as γράψασθαι.—D. PHILLOS, *Inscriptions from Eleusis*. One is on a slab of Pentelic marble, 1.40, by 0.52, by 0.15 metre, in two pieces, fitting together with the loss of only a few letters. It was found at the north door of the sekos. An accompanying plate gives the stone in fac-simile, a little over one-third the original size. The inscription consists of three parts. *The first part* records a decree of the citizens of Athens in garrison at Eleusis, Panakton, and Phyle, conferring a golden crown upon Aristophanes the general, and providing for the erection of a bronze statue of him and an inscription in the court of the sanctuary at Eleusis. *The second part* contains a decree of the Eleusinians, honoring Aristophanes with a golden crown and an inscription for his services to the Athenian people in general and to the Eleusinians in particular. *The third part* is a list of the names of those chosen to attend to the erection of the statue, etc., in two columns. There are 34 names in the first, while of the second only from one to four letters are left at the beginning of each name for about two-thirds of the way down. Both decrees were written at the same time, when Demetrios was still in honor in Greece, 307–287 B. C. Consequently Kimon, the Archon named in the second decree, is much earlier than is generally supposed. Lysias as the name of an Archon occurs here for the first time. Perhaps with this name can be supplied the missing Archon in the list of Dionysios of Halikarnassos, where in Olympiad 119 D. to 122 A., 10 years, there are only nine names. Aristophanes was general the second time before 288 B. C.—K. PURGOLD, *An Archaic Pediment from the Akropolis*. This interesting relief was found during the excavations of 1882, together with a number of other fragments of architecture and sculpture, between the south-eastern angle of the Parthenon and the museum building. Our knowledge of the

decoration of Hellenic pediments has been much increased of late years. The reliefs from the treasury of the Megarians at Olympia show the art at a very early stage. But of these we know neither the artist nor the school. The relief from the Akropolis, if not older, is at least as old, much better preserved, and has a fixed place in the history of art, from its provenience and as being among the earliest Attic work yet found. It is in many fragments. The stone is yellowish poros with small shells all through it. The whole relief was made up of six slabs, fitting together in perpendicular lines, three on each side. The two middle slabs are well preserved, as are a great part of the second to the left, a piece of the second to the right, and a portion of the end one on the left. From actual measurement and calculation the left side is estimated to be 2.899 metres long, and the length of the whole pediment 5.80 metres. In the centre it was 79 centimetres high. Purgold gives in this first article a description of the slabs and his theory as to their arrangement. The subject of the representation is Herakles and the Hydra. The side to the right of the spectator is apparently taken up by the hydra, of which the great coils and seven heads are to be seen, with the left arm of Herakles stretched out toward it, and a club in the apex of the pediment. To the left of the middle are a large part of the body and the lower legs of Herakles. Behind him is the charioteer Iolaos mounting a chariot turned to the left, with his head turned squarely around to the right. It is a two-horse chariot, and the reins extend in a straight line from the hands of the charioteer to the yoke on the necks of the horses. Then follow two fragments with the nose of one of the horses, apparently grazing, and an undefined object which may be the claws of a gigantic crab. Therefore Herr Purgold reconstructs the relief with a large crab in the left angle, the crab which was said to have been the ally of the hydra in the conflict.

A. M. WILCOX.

GAZETTE ARCHÉOLOGIQUE. 1884. Nos. 6-7.—L. HEUZÉY, *The Stele of the Vultures* (contin. and end). The back of the three fragments is almost entirely covered with inscriptions: all that remains of the figured reliefs are two fragments of heads and an eagle. M. H. enters into a discussion of the Chaldean cap, and shows that the form it takes in these reliefs can belong only to some divinities.—E. BABELON, *Head of a negro in the De Jansé collection, at the Cabinet des Médailles*. This head follows the type of the present Nubian as distinguished from that of the central African.—S. REINACH, *Roman Marbles of the Museum of Constantinople*. The first of these is a fine *statua togata* of Hadrian, probably found at Kyzikos, representing him as a writer or poet: the second is a finely-cut bust which the writer is inclined to regard as one of Geta.—

A. SAINT-PAUL, *Notre-Dame d'Étampes*. The writer classifies the different parts of this edifice under four periods: (1) that of the foundation of the church under King Robert between 1015 and 1020, to which the crypt and the pillars of the nave with part of the side-aisles belong; (2) that of the first restoration of the church in the first part of the twelfth century; (3) that of 1145-1175, during which the bell-tower, the new choir, and the great side-portal were erected; (4) 1200-1223 is the probable date for the building of the upper part of the nave, and for the doors and window of the façade. The most interesting parts are the bell-tower and the choir, in a transition style in which the Romanesque still predominates.—J. PILLOY, *Engraved glass cup found at Abbeville, commune of Homblières (Aisne), in a grave of the fourth century*. The writer discovered recently in this place a cemetery whose tombs are shown to date from the middle of the fourth to that of the fifth century. The cup was found in the tomb of a woman, together with a variety of other objects, and is of the greatest rarity. In the centre is the monogramme, which is encircled by four subjects: Adam and Eve, Daniel and the lions, Susanna, and Daniel destroying the dragon. This work has a strong resemblance to the Podgoritz cup.—H. THÉDENAT and A. HÉRON DE VILLEFOSSE, *The treasures of silver-plate found in Gaul. The luxury of silver-ware among the Romans. Historical Sketch*. Silver-ware began to abound among the Romans in the second century B. C., and the mines of Spain supplied the greater quantity of this metal. The writers bring forward many texts which show the steady growth of the use and manufacture of objects in silver and gold.

Nos. 8-9.—J. DE WITTE, *L. Munatius Plancus and the Genius of the city of Lyons*. The writer recognizes, in the person who, on a terra-cotta medallion, is represented as presenting an offering to the Genius of Lyons, the founder of the Roman colony of Lugdunum, L. Munatius Plancus, who came to Gaul by order of the Senate in 43 B. C.—H. THÉDENAT and A. HÉRON DE VILLEFOSSE, *The treasures of silver-plate found in Gaul (contin.)*. This comprises an enumeration of the principal discoveries of Roman silver-ware made in Italy (Pompeii, Porto d'Anzo, Civitā-Castellana, Rome, Vicarello, Bologna, San Donnino, Turin, Industria, Aquileia, Venticane), Austria (Ipztropataka, Schwaechat, Bukowina, Czora, etc.), Germany (Neubourg, Meklenburg, Hildesheim), England (Caphæaton, Cedworth, Corbridge, Colchester, Newcastle), Spain and Portugal (Carriça, Castro Urdiales, Cullera, Alicante, Troia), Africa (Tebessa), Greece (Tegea, Eretria), Russia, Roumania, Asia Minor (Lampsakos).—PAUL MONCEAUX, *Excavations and archaeological researches at the Sanctuary of the Isthmian Games*. In this article the writer, setting aside the history of the excavations themselves, gives the principal results of the work

executed in 1883 on this site under his direction. The main results were, the discovery of a triumphal gate, of the road leading from it to the interior of the sanctuary, of two other doors, some inscriptions, sculptures, and many fragments of architecture, giving for the first time a correct idea of the topography of the monument.—V. RUPRICH-ROBERT, *The Norman capital in the eleventh and twelfth centuries*. This is a special chapter of the author's great work on Norman architecture. He enters into interesting speculations on the origin of different forms of the Romanesque capital; he denies the Byzantine origin of the cubic capital and derives it from the wooden capitals of the early Scandinavian churches.—R. DE LASTEYRIE, *The Virgin in ivory of the Bligny collection*. This work of the thirteenth century is a chef-d'œuvre and comes from the hand of a master.

Nos. 9-12. R. DE LASTEYRIE, *A Virgin sculptured in wood formerly in Saint-Martin-des-Champs*. This statue is preserved on a column in the abbey church of Saint-Denis. The Virgin, crowned and in rich robes, is seated holding the infant Christ who has a globe in his left hand and blesses with his right. The vivacity of this group, the beauty of the faces, and the carefulness of every detail make this one of the most interesting specimens of the Romanesque Sculpture of the twelfth century.—E. BABELON, *Greek Terra-Cottas of the Bellon Collection*. The writer presents and discusses the different and contradictory opinions which have been brought forward on the subject of Greek terra-cotta figures.—H. THÉDENAT and A. HÉRON DE VILLEFOSSE, *The treasures of silver-ware found in Gaul* (contin.). II. *On the different kinds of silver-ware among the Romans*. III. *On the principal treasures of silver-ware found in Gaul*. These discoveries begin with that of Wettingen (near Zurich) made in 1633, and include those of Trèves (1637), Caubiac (1785), Limoges (1829), Villeret (1830), Beaumesnil (1831-33), Notre-Dame d'Alençon (1836), Ruffieux (1837), Lillebonne (1864), Saulzoir (1877).—E. MOLINIER, *Some Chalices in filigree-work of Hungarian manufacture*. The chalices executed in Hungary during the fifteenth and sixteenth centuries were of remarkable beauty.—J. DE WITTE, *The Expiation or Purification of Theseus*.—PAUL MONCEAUX, *Excavations and archaeological researches at the Sanctuary of the Isthmian Games* (contin.). II. *The precinct of Poseidon and Palaemon: the sacred way—the topography of the precinct—the temples of Poseidon and Palaemon—various monuments*.—E. MOLINIER, *An unedited work of Luca della Robbia*. *The marble tabernacle of the church of Peretola near Florence*. This beautiful work was lately identified by Sig. Cavallucci as the missing tabernacle executed between 1441 and 1443 by Luca for Santa Maria Nuova.

A L. F. JR.

JAHRBUCH DER KÖNIGL. PREUSSISCHEN KUNSTSAMMLUNGEN. Vol. VI. No. 1. Jan. 1, 1885.—ERNST CURTIUS, *Obituary Notice of Dr. Richard Lepsius*, with a heliogravure portrait after a drawing by Reinhold Lepsius. This eloquent account of the life and labors of the great Prussian Archaeologist who planned and ordered the Egyptian Museum at Berlin with equal knowledge and skill, mentions his publication of the *Book of the Kings* and numerous papers read before the Academy, which did much towards rectifying errors in Egyptian chronology, and also speaks of his *Nubian Grammar*, a labor of many years. The Introduction, written at a late period of the author's life, displays a great knowledge of African tribes and dialects, and contains many valuable suggestions bearing upon the general history of language.—DR. BODE and H. VON TSCHUDI, *On two pictures by Pisanello in the Berlin Gallery*. The first, an adoration of the Magi, purchased in 1880, was formerly in the collection of A. Barker, of London, who attributed it to Fra Filippo Lippi; the second, a Madonna with Saints, an early work of 1406, is identified by Dr. Tschudi with the picture described by B. del Pozzo in his *Lives of Veronese painters* (Verona, 1718) as in his possession.—V. VON SEIDLITZ, *Printed, illustrated Prayer Books of the fifteenth and sixteenth centuries*, such as the *Horologium devotionis of Frater Bertoldus*, 1489; *Novum beati M. V. psalterium*, 1492; *Hortulus Animæ*, 1501, etc.—R. VISCHER, *Notes on Bernhard Spigel*.—*The Silver Altar in the Marien Kirche at Rügenwalde, Pomerania*. This altar, which is of ebony decorated with silver plates beaten out in relief, was made for Duke Phillip IV. between 1606 and 1610. The twelve reliefs of the Passion are mentioned in a Register of the dead at Stettin, 1607, as the work of Johannes Kerven, goldsmith.—DR. BODE, *Painted wooden bust of our Lady of Sorrows by the Seville sculptor Juan Martinez Montañez*, bought at Seville in 1882 for the Berlin Museum by the Director, Dr. Bode. This work, which belongs to the beginning of the sixteenth century, is extremely realistic. The tear drops streaming from the eyes are represented in glass.

C. C. P.

THE JOURNAL OF HELLENIC STUDIES. Vol. V. Nos. 1 and 2. April and October, 1884.—D. B. MONRO, *The Poems of the Epic Cycle*. A literary analysis of the lost Trojan epics: *Kypria*, *Aithiopis*, *Little Iliad*, *Iliupersis*, *Nostoi*, *Telegoneia*: from the preserved arguments, fragments, and references.—J. THEODORE BENT, *Researches among the Cyclades*. After pointing out the unique importance which these little-explored islands, rich also in remains of their Hellenic and Latin periods, acquire for the earliest and for the most recent age of Greek history, by the abundance of prehistoric relics and the undisputed Greek descent of their

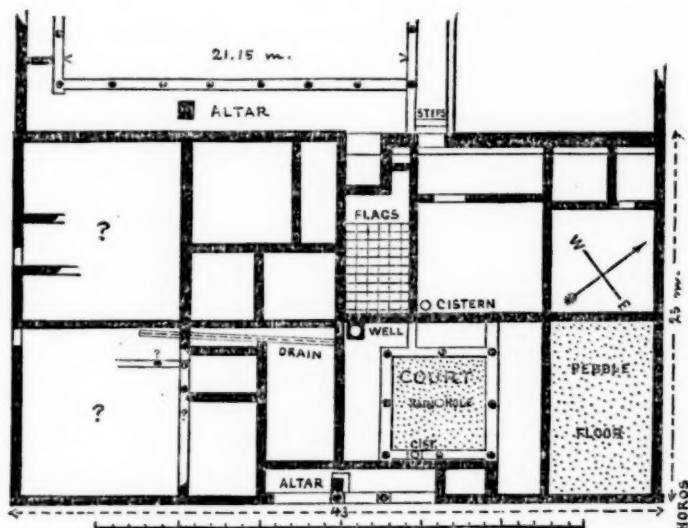
present population, Mr. Bent reports on his own discoveries at Antiparos (*Oliaros*). Researches among the extensive graveyards yielded rude earthenware vessels, similar not only to examples from Tiryns, but also to specimens of pottery from Andalusia, Brittany, Britain, and Denmark. The incised decoration was purely linear, in herring-bone and other patterns. Marble bowls and dishes were found with the rudest human figures in marble, oftener female than male. The most primitive are shaped like a miniature violin; the best successfully render the divided legs and crossed arms, the body and shoulders, on which a bird-like head is poised. One silver figure was found, with ornaments of the same metal and of bronze. Cutting instruments, of the obsidian native to the island, were common. These objects represent a less advanced culture than that of Hissarlik or of the villages covered with pumice by the great prehistoric eruption of Thera. We are thus carried back to the neighborhood of the twentieth century, the approximate date of that volcanic disaster. The flesh appears to have been removed from the bodies of the dead before interment in the small and irregular graves, but there are no signs of cremation, the custom that prevailed with the prehistoric inhabitants of Hissarlik. Mr. Bent's suggestion that the statement of Herakleides Ponticus, in Steph. Byz., that Oliaros was a Sidonian colony, is true, may be confirmed by comparing the series of marble statuettes figured in the article with the statuettes given in Perrot and Chipiez, *Hist. of Phœn. Art, Eng. Ed.*, Vol. II. p. 147 seq. Mr. J. E. Garson, of the Royal College of Surgeons, has made a skull from Antiparos the subject of an appended brief craniological study. Its proportions are Grecian, but it is more brachycephalic than the usual type of Greek skulls from Southern Italy.—E. L. HICKS, *Note on the Inscription from Priene*, given in *Journ. of Hell. Stud.* Vol. IV. p. 237; variant readings communicated by Professor M. Haussouiller.—E. A. GARDNER, *Ornaments and Armor from Kertsch (in the Crimea) in the New Museum at Oxford*. 2 plates. The metal-work found in the Crimea forms, curiously, the largest part of the pure Greek metal-work which remains to us.—A. W. VERRALL, *The Bell and the Trumpet*.—WARWICK WROTH, *Hygieia*. An account of this little-known goddess as she is found in mythology and the plastic arts.—MAX OHNEFALSCH RICHTER, *On a Phœnician Vase found in Cyprus*. Interesting for an elaborate palmette, which is considered by H. Richter to represent the goddess of Nature in the form of a tree.—PERCY GARDNER, *A Sepulchral Relief from Tarentum*. Study of banqueting scenes on Greek sepulchral monuments. According to the writer these are to be divided into two great classes, (1) the square reliefs on Athenian steles, and (2) oblong reliefs on slabs meant to be affixed to other monuments. Of these, the first class may be taken

to represent scenes in the domestic life of the deceased; but the second can only be explained by the existence of a custom of worshipping the dead as heroic personages.—AD. MICHAELIS, *Ancient Marbles in Great Britain*. 1 plate. Supplementary to the author's book, *Ancient Marbles in Great Britain*, Cambridge, 1882. Particularly interesting is No. 5, Marble Throne with Reliefs, at Broom Hall, Fife, Scotland. The reliefs on this were published by Stackelberg (see also *Arch. Zeit.* 1859, pl. 127, 3; *Mon. dell' Inst.* VIII. pl. 46, 2; Overbeck, *Gesch. d. Plast.* I. p. 119, fig. 15 b, 3 ed.), and illustrate the Harmodios and Aristogeiton of the Naples Museum; since 1810 the throne itself had been lost sight of.—A. W. VERRALL, I. *The Trumpet of the Arcopagos*. Upon Aisch. Eum. 566 foll. II. *The Libation Ritual of the Eumenides*. Upon Eum. 1044.—CHARLES WALDSTEIN, *The Hesperide of the Olympian Metope and a Marble Head at Madrid*. 1 plate. An attempt to date this head, by comparison, and by means of the principle that when the extremity of the upper eyelid towards the cheek projects over the lower lid the work is later than 450 B. C.; when it does not, earlier.—CECIL SMITH, *Pycis: Herakles and Geryon*. Discussion of origin of this myth as illustrated by vase-paintings.—WALTER LEAF, *The Homeric Chariot*. Illustr. of yoke, etc., from vases, cf. *Iliad*, XXIV. 265–274.—CHARLES WALDSTEIN, *The Eastern Pediment of the Temple of Zeus at Olympia and the Western Pediment of the Parthenon*. Interpretation of the two figures on either side of this pediment at Olympia, called grooms (*ἵπποζώοι*) by Pausanias, by the principle, that, in pedimental compositions of the school to which Pheidias belonged, the figures in the angles were invariably representatives of features of the locality in which the main action in the centre takes place.—SIDNEY COLVIN, *An undescribed Athenian Funeral Monument*. 1 plate. This monument, of the best time, was found, curiously, at the Hague by Prof. Colvin.—EDMOND WARRE, *On the Raft of Ulysses, Od. V.*—CECIL SMITH, *Four Archaic Vases from Rhodes*. 4 plates. These vases belong to the as yet little-studied, so-called Chalcidian style. The writer tries to show that they represent successive stages of development of the style; and that the name Chalcidian, used by Klein, is too narrow: that in various places, before the black-figured style, there existed a style strongly affected by Oriental influences, the so-called Chalcidian. The first of these vases is interesting from having, within, the earliest representation existing of the myth of Ajax Oileus slaying Cassandra.—W. M. RAMSAY, *Sepulchral Customs in Ancient Phrygia*. 13 inscriptions. The substance of Mr. Ramsay's work in Phrygia was given in *Am. Journ. of Arch.*, Vol. I. p. 72 foll.—W. WATKISS LLOYD, *Sophoclean Trilogy*.

A. R. M.

MITTHEILUNGEN DES DEUTSCHEN ARCHÄOLOGISCHEN INSTITUTES IN ATHEN. Vol. IX. No. 3. Athens, 1884.—B. LATISCHEW, *Greek Inscriptions in Russia*. I. Prof. L., employed by the Imperial Russian Archaeological Society to copy Greek and Latin inscriptions found in Southern Russia, communicates notes on inscribed and sculptured marbles brought to Russia as booty from Thracian towns, or copied by official order, in 1829.—TH. SCHREIBER, *The old-Attic Krobylos*. II. *Kallimachos and Pasiteles*. Having shown the krobylos to be an arrangement of the hair in two braids brought round the head, with tips fastened together over the forehead, as illustrated by many monuments, S. proceeds to discuss the position in the history of art of the Apollon Choiseuil-Gouffier and his congeners in a dozen museums. He rejects Kekulé's hypothesis of a late origin (last presented in Mrs. Mitchell's History of Ancient Sculpture), and credits Kallimachos with the origination of the type, in opposition to the claims of Kalamis (Murray, Hist. of Gr. Sc. i. p. 191), Pythagoras (Waldstein in *Journ. of Hell. Studies*, i. p. 199), or Alkamenes. The statue found at Athens is the original, an Apollon Daphnephoros. Plates 9 and 10 give the heads of the Athenian statue and the Elektra of the Naples group, in illustration of the imitation of the older type by the eclectic school of Pasiteles.—E. FABRICIUS, *Antiquities in the Island of Samos* (continued). Epigraphical inedita.—R. KOLDEWEY, *The Portico of the Athenians at Delphoi*. Plates 11 and 12. The structure, uncovered by the French School in 1880, first published in the *Bulletin de Corr. Hell.*, 1881, repays further examination. The shallow colonnade exhibits four peculiarities: (a) architectural members are cut off where ground or older erections are met; (b) the columns have Ionic bases analogous to Persian forms, and sixteen flutes separated by slender bridges; (c) they stand six base-diameters apart, which shows that the lost entablature was of wood; (d) most of the space was occupied by a stone counter for the trophies recorded in the legend on the stylobate: "The Athenians dedicated the portico and the arms and figure-heads taken from the enemy."—U. KOEHLER, *List of Proxenoi from Keos*. Two notorious regicides, Python and Herakleideus of Ainos (see Demosth. xxiii. 119; Aristotle, Pol. p. 1311 b), figure as consuls of Karthaia, which makes it possible to date the inscription about 345 B. C.—W. DOERPFELD, *An Ancient Structure at the Peiræus*. Plates 13 and 14. The erection by the municipality of the Peiræus last spring, on Karaïskakes Square, at the intersection of Athena and Kolokotronis Streets, was delayed by order of the Greek government until the antique walls, etc., found there could be properly cleared, under the supervision of Dr. Dragatsis, and surveyed by the city engineer. They proved of sufficient interest to warrant the employment of D., as an expert, to draw

up the plans and the report here published. The plan of a large double house standing on a south-west street corner was made out as below :



PLAN OF HOUSE AT THE PEIRAIEUS.

U. KOEHLER, *The Association of the Dyonysistai at the Peiraieus*. Records of an aristocratic association for the worship of Dionysos, found in the court adjoining the double house, probably the ancestral dwelling of Dionysios, in whose family the priesthood passed from father to son or from brother to brother. Further excavation would probably bring to light a small temple in the temenos.—MISCELLANIES.—INSCRIPTIONS. A. E.

REVUE ARCHÉOLOGIQUE. 1884, II. July-August.—M. DELOCHE, *Studies on some seals and rings of the Merovingian period* (contin.). II. *The Seal-ring of Armentières*. This silver ring, discovered in 1881, has on its bezel a monogram with the name *Eusebia*.—H. GAIDOZ, *The Gallic Sun-god and the symbolism of the wheel*. This native divinity was, later, assimilated to the Roman Jupiter. M. Gaidoz refers to Hindu and to popular European traditions.—E. MÜNTZ, *The Ancient Monuments of Rome at the time of the Renaissance. New Researches* (contin.). This contains documents concerning the discovery and preservation of ancient sculptures in public and private collections, as well as others regarding

excavations undertaken at the end of the fifteenth or beginning of the sixteenth century.—CHODZKIEWICZ, *Scandinavian Archaeology. Lance-heads with Runic inscriptions*.—A. DANICOURT, *Hermes and Dionysos*. This exquisite bronze group of Greek workmanship was discovered in 1863 at Marché-Allouarde. According to M. de Witte the artist probably took for his model the famous *Hermes of Praxiteles*.—S. REINACH, *News from the East*, analyzing the discoveries made in the Greek world during the last months of 1883 and the first of 1884.

Sept.—S. REINACH, *The dogs in the worship of Asklepios and the Kelabim of the painted Steles of Kition*. M. R. is able, supported by the Epidaurus inscriptions, to prove from analogy that these Kelabim are not *scorta virilia* but literally sacred dogs consecrated to Asklepios.—M. H. GAIDOUZ, *The Gallic Sun-god and the symbolism of the wheel* (contin.). M. G. traces the perpetuation from antiquity of the use of the wheel in popular customs of the middle ages and even of modern times.—ED. DROUIN, *Remarks on the coins with Pehlvi and Pehlvi-Arabic inscriptions*.—PAUL MELON, *The Phœnician necropolis of Mehdiâ* (see the letter of E. Babelon, p. 179).

Oct.—M. DELOCHE, *Studies on some seals and rings of the Merovingian period* (contin.). III. Illustration of a seal-ring found near Huesca (Spain) with the inscription *Avit(u)s*.—G. M. TOURRET, *Ancient Christian lamps of the Cabinet de France*. The most interesting of these are of Egyptian origin.—F. BERNARD, *Note on some monuments of rough stone examined during the first Flatters mission among the Touareg Azgar*. This is a description of sepulchral megalithic monuments at Tebalbalet, near Aïn-el-Hadjadj, near lake Menghough, and at the junction of the Oued Saucen and the Ighargharen valley.—TH. HOMOLLE, *Inscription of Delos bearing the signature of the artist Thoinias*.—H. GAIDOUZ, *The question of the dogs of Epidaurus*. The writer seeks to confirm M. Reinach's theory.—E. DROUIN, *Remarks on the coins with Pehlvi and Pehlvi-Arabic inscriptions* (contin.).—F. SAUREL, *A new Gallic Inscription*.

Nov.-Dec.—M. DELOCHE, *Studies on some seals and rings of the Merovingian period* (contin.). IV. *The seal-ring of Caranda*. On this silver ring, found in one of the Merovingian tombs of Caranda (Aisne), the writer proposes to read the monogramme *Eutik(i)us* or *Eutich(i)us*.—CLERMONT-GANNEAU, *Inedited Greek Inscriptions of the Hauran and adjacent regions*. These inscriptions were copied by M. J. Loeytved, Danish vice-consul at Beyrout. One from El-Moudjeidel, in characters of the fourth century A. D., is dated from the 689th year of the era of Damascus. The writer conjectures that this era began six months later than that of the Seleucidae, on March 22. If true, this would change the dates of many of the Damascene inscriptions.—E. FLOUËST, *Two Steles of a Lararium*. Descrip-

tion of the stele of Vignory which represents a youthful male Gallic divinity whose main emblem is a serpent.—H. GAIDOZ, *The seated divinity with crossed legs, found in Auvergne*.—A. BERTRAND, *The two Gallic divinities of Sommerécourt (Haute-Marne)*. The statue of the seated goddess long since discovered at Épinal, and judged by M. Bertrand to belong to a triad, has now received its male counterpart, found in the same locality. The god is horned and seated in the Buddhic attitude.—P. BATTIFOL, *Fragmenta Sangallensia. A Contribution to the history of the Vetus Italia*. These fifteen fragments of the ancient latin version of the Bible were noticed and collated by Tischendorf, but he died before publishing them: they belong to the Gospels of Matthew and Mark.—DE CLOSMADÉUC, *Gavr'inis. Recent excavations and discoveries*. Account of the discovery of some new sculptured stones, which has already been noticed in the *News* on p. 244.—ABEL MAITRE, *The tumulus of Gavr'inis, explanation of the origin of the designs sculptured on the stones of the covered alley*. These singular and intricate combinations of lines are considered by M. Maitre to be simply copies of the lines on the palm of the human hand: he has arrived at this conclusion after many microscopic comparisons.—MARIETTE BEY, *Inedited Letter to M. E. Desjardins on the identification of the divinities of Herodotos with the Egyptian divinities*.—H. GAIDOZ, *Three new inscriptions of Aix-les-Bains (Savoy)*.

REVUE DE L'ART CHRÉTIEN. 1885. I.—PAUL ALLARD, *Christian symbolism in the fourth century from the poems of Prudentius*. The subjects described by the great Christian poet included many, but not all, of those which appear in the art of the catacombs and the sarcophagi. In this article the writer reviews the types and symbols of Christ which Prudentius found in the Old and in the New Testament.—CH. DE LINAS, *The Byzantine Triptych of the Harbaville collection at Arras*. This beautiful specimen of the Eastern art of the revival in the tenth century is worthy to take the foremost rank for this period. It is a further proof of the classical traditions which the Macedonian school revived in the preceding century, and the writer has treated his subject with his usual learning and acuteness.—F. FUZET, *Archæological and historical studies on Villeneuve-lez-Avignon*.—J. CORBLET (l'Abbé), *On Eucharistic vases and utensils (third article)*. An interesting inventory of chalices in different countries is continued, and is followed by a chapter on the accessories of the chalice.—The CORRESPONDENCE includes notes from Mgr. Barbier de Montault, M. d'Aurillac, etc. In the NEWS and MISCELLANIES, M. de Farey writes on the retrospective exhibition at Rouen, and Mgr. Rohault de Fleury on the Roman exhibition at Turin. M. J. M. Richard illustrates some wall-paintings of Andressein (Ariège) executed

in oils or tempera toward the close of the fifteenth century. The PROCEEDINGS OF ARCHEOLOGICAL SOCIETIES give abstracts of the sittings of many little-known Societies. In the BIBLIOGRAPHY the most important book reviewed is Joseph Jungmann's *Aesthetik*, an attempt to construct a complete Catholic system of aesthetics. After this comes a well-filled CHRONIQUE.

A. L. F. JR.

PROCEEDINGS OF SOCIETIES.

GREAT BRITAIN.

LONDON SOCIETY OF ANTIQUARIES. 1884, Nov. 27.—*J. H. Middleton*. Recent excavations in the Forum, Temple of Vesta, and the Regia, in Rome. Many interesting details are given, including the history of the building, descriptions of the rooms, and old mosaic floors in the Regia. In the Atrium Vestae one of the floors appears to have rested on half amphorae to keep it dry, and an upper story with a hypocaust has been found.—DEC. 4.—*J. H. Middleton*. The excavation of the Rostra and Graecostasis at Rome, with the Umbilicus Romae, and the Miliarium Aureum. Their construction and ornamentation are described, and remarks upon the use of brick as a facing to Roman concrete walls are added.—1885, JAN. 15.—*W. C. Cooper*. Discovery of skeletons and small objects in iron, bronze, and pottery, in Bedfordshire.—JAN. 22.—*H. T. Armfield*. Account of a Roman pavement of red tesserae without pattern, at Alresford, Essex, with fragments of Samian pottery, and coins of the time of Commodus (?).—*L. Brock*. Articles of prehistoric, Roman, Saxon, and modern periods, found at Aldgate.—*C. Lyman*. "On the Inscription on the Cross at Carew." It appears to be of the eighth or ninth century, and to be written in British characters, not in Latin as was formerly supposed.—*H. S. Cuming*. "On St. Milburga of Wenlock."—JAN. 29.—*R. S. Ferguson*. Description of about a thousand silver coins of the fourteenth century, found at Beaumont, Cumberland.—FEB. 5.—*R. Blair*. A photograph of a Roman sculptured sepulchre at South Shields with an inscription regarding a horseman of the Asturians (cf. the ref. at the Archaeol. Gesellschaft, Feb. 3).—FEB. 12.—*R. C. Jenkins*. Discovery of Saxon weapons and ornaments at Lympe, Kent.—FEB. 26.—*E. Green*. A triptych with paintings of Christian subjects by a Flemish artist of the end of the fifteenth century.—MAR. 12.—*W. H. St. J. Hope*. Remarks on certain mediæval chalices and patens.—MAR. 19.—*Mr. Wardle* describes a parish church in Staffordshire, recently demolished, and the curious church of the neighboring Cistercian Abbey.—MAR. 26.—*C. D. Fortnum*. A terra-cotta head of a youth from the Esquiline.—APR. 16.—*R. S. Ferguson*. Notes on the Beaumont hoard of coins.—Account of a Roman slab from Carlisle

inscribed *DIS VACIA INFANS ANN. III.*—APR. 30.—*J. S. Lumley*. Recent important Discoveries in progress at Civita Lavinia (anc. Lanuvium), including the masonry on the plateau and fragments of the horses of a quadriga.—MAY 7.—*T. A. B. Spratt*. "On the Gulf of Syni." A beautiful torso of Dionysos with fawn skin drapery, from a village wall on the Maeander. It appears to have been copied from a work by Praxiteles.—*E. Freshfield*. A Greek baptismal badge of copper, and a gold baptismal token with Christian emblems.

SOCIETY OF BIBLICAL ARCHÆOLOGY. 1884, Nov. 4.—*S. Birch*. Four papyrus fragments of the Edinburgh Museum of Science and Arts.—*E. A. Budge*. Notes on Egyptian steles, principally of the eighteenth dynasty, with translations. One of them gives the names of four of the gates of Abydos.—*P. Le P. Renouf*. On some Religious Texts of the Early Egyptian period preserved in hieratic papyri of the British Museum.—DEC. 2.—*S. Birch*. An elaborate paper "On the Egyptian belief concerning the Shade or Shadow of the Dead." The intangible enveloping shade,—ideographically a parasol,—must always be distinguished from the soul, from which it is sometimes separated and independent.—Also, a paper "On some Egyptian Rituals of the Roman period."—1885, JAN. 13.—*T. G. Pinches*. "The Early Babylonian King-Lists" (continued). There appears to have been a mythical Sargon earlier than the Sargon of Agadé (3800 B. C.).—FEB. 3.—*F. G. H. Price*. "Notes on the Antiquities of Bubastis" (mod. Tel Basta near Zagazig) in the author's collection. Bubastis with the temple and oracle of Bast, the tutelary goddess, flourished from the time of the eighteenth dynasty to the Persian conquest, and afterwards the city was occupied, as the ruins show, by Greeks and by Romans. The antiquities described included figures of gods and animals, the pantheon, and various small objects from tombs and dwellings.—*A. H. Sayce*. "The Karian Language and Inscriptions."—MAR. 3.—*E. Naville*. On the Inscription of the Destruction of mankind, in the tomb of Ramesses III.—*E. A. Budge*. "Notes on the Martyrdom of the Coptic martyr Isaac of Tiphre" (in the Delta), from a MS. of the tenth (?) century.—*Dr. Placzek*, chief Rabbi of Brünn, Moravia, presents a paper on "The Weasel and the Cat in ancient times." It sets forth the Nubian ancestry of the Egyptian cat, its uses, and the equivalence of names in Semitic languages. The earliest effigies appear on the monuments of Beni Hassan (2500 B. C.).—MAY 5.—*M. E. Revillout*. Notes on some Demotic Documents in the British Museum. The collection includes some *ostraka* of great interest of the Ptolemaic period.

BRITISH ARCHÆOLOGICAL ASSOCIATION. 1884, Nov. 19.—*H. Rolfe* and *C. H. Compton*. The Roman bridge over the Trent.—*C. Roach Smith*.

An *Oppidum* of ancient British date on Hayling Island, remarkable for its well-preserved fortifications.—1885, JAN. 7.—*J. H. Whieldon*. Details of a Roman bridge at Collingham.—*L. Brock*. Baluster-shafts from Roman buildings in churches of later date.—FEB. 3.—*General discussion of "Deodans"*.—FEB. 3.—*Description of discoveries of various remains of Roman date in England, including ornamented pavements of tesserae*.—FEB. 18.—*L. Brock*. Discovery of a portion of the old London wall.—*T. Morgan*. The Roman baths of Bath. A detailed account of this vast structure as far as uncovered.—*G. A. Browne*. A remarkable cross in Leeds church figured with subjects of ancient Scandinavian mythology, unique in England. It is thought to have marked the grave of King Olaf Godfreyson.—MAR. 4.—*Prebendary Searth*. A curiously carved stone pedestal from a Roman hypocaust at Chester. One of the ornaments resembles the mediæval fleur-de-lis.—MAR. 18.—*J. Edking*. "On Ancient Navigation in the Indian Ocean," with special reference to the early relations of China with Arabia and the kings of Babylon.—*J. T. Irvine*. Prehistoric remains in Lincolnshire.—APR. 1.—*Mr. Sheraton* announces the discovery of the foundations of a small Norman chapel near Ludlow.—*A. Fryer*. "On Ancient Glass," with elaborate analyses.—APR. 15.—*W. H. Rylands*. Three thirteenth-century crucifixes.—*Mr. Hodjetts* comments on an ancient triptych of Russian workmanship from the Crimea.—MAY 20.—*T. Blashill*.—On the remarkable abbey church of Dove, Herefordshire. Instead of the usual square chapter-house and chancel of Cistercian monasteries, there are a twelve-sided chapter-house and a group of chapels.

ROYAL ARCHÆOLOGICAL INSTITUTE. 1884, Nov. 6.—*Prebendary Searth*. Discoveries on the site of the Roman baths at Bath. A Roman provincial watering-place near Poitiers.—*W. F. Petrie*. Roman antiquities discovered at San, for the Egyptian Exploration Fund.—*E. Peacock*. Notes on swan marks.—DEC. 4.—*J. Hirsh* describes the progress of the work of clearing the débris from the Akropolis, together with many incidental discoveries.—1885, FEB. 5.—*Admiral Tremlett*. "Pierres à Bassins." The common rock basins of Brittany are not Druidical rock-altars with basins for the blood, but merely show where querns have been extracted.—MAR. 5.—*Precentor Venables*. A fine pilaster of Roman date sculptured on three sides, recently found at Lincoln.—*I. I. Carey*. Some curious antiques in Guernsey.—*W. T. Watkin*. Twelfth supplement to Hübner's Roman inscriptions of Britain.—*J. L. Stahlschmidt*. "Church Bells," especially the progress in the style of lettering before the date of the Reformation.—MAY 7.—*C. D. Fortnum*. "On some early Christian gems."—MAY 21.—*W. T. Watkin*. A notice of the first Roman inscription of the cohort of the Nervii found in Britain.—*Park*

Harrison. Description of a necklace found in 1868 in a mummy-pit at Arica, Peru. The identity of the pattern of the chevron beads with certain examples found in Egypt, Italy, the Pellew islands (?) and elsewhere, leads to an interesting discussion of theories which would account for the transfer of Egyptian art and eastern civilization.—*G. F. Browne.* "On so-called 'Scandinavian' or 'Danish' sculptured stones."

NUMISMATIC SOCIETY. 1884, Nov. 20.—*C. F. Keary.* "On the Morphology of Coin-Types." Their function in maintaining current values.—DEC. 18.—*T. W. Greene.* Antique Gems and Coins as sources of designs on Renaissance medals.—*W. Wroth.* The Santorin Find of 1821 and its Æginetan or Ægean origin.—1885, JAN. 15.—*H. A. Grueber.* "English Medals." Their history, principal artists, and styles of work.—FEB. 19.—*Wm. Greenwell.* "On some rare or inedited Greek coins,"—a silver octodrachm of Ichnae, Macedon; a tetradrachm of Camarina in Sicily; a gold stater of Thapsacos with the figure of Nike sacrificing a ram; and others.—MAR. 20.—*T. W. Greene.* "On the medals of the Hanna family by Leone Leoni."—APR. 16.—*C. R. Smith.* On a hoard of 800 uncirculated Roman coins,—chiefly of Constantius II, Constantius Gallus, and Magnentius,—found in Cobham Park in 1883. It is thought that they must have formed a part of the vast stores sent from Gaul by Magnentius, shortly before 353 A. D.—*C. F. Keary.* An account of the Beaumont hoard of coins (over two thousand) chiefly of the first three Edwards.—*Professor Gardner.* "On the Coins of the island of Zacynthus."—*London Academy and Athenæum.*

FRANCE.

ACADÉMIE DES INSCRIPTIONS ET BELLES-LETTRES. 1884, Nov. 14.—*Annual public meeting.*—Nov. 21.—*E. Le Blant.* Introduction to his work "The Christian Sarcophagi of Gaul."—*A. Desjardins.* Inscription from M. E. Babelon mentioning for the first time a municipium Aurelium Augustum Segemes, and a Roman knight Procurator regionis Hadrumentinae.—DEC. 12.—*H. Weil.* A Papyrus fragment of the Life of Æsop, in round uncials of the sixth (?) century, containing some new details.—DEC. 19.—*J. Ravaisson.* An extended notice of a bronze statuette representing Herakles seated, as described in detail by Martial and Statius, which was presented by the sculptor, Lysippos, to Alexander the Great for a table piece, after the fashion of an image of a tutelary divinity. After identifying and bringing to light from the treasures of the Louvre two accurate reproductions, M. Ravaisson is enabled to add materially to our knowledge of the style and execution of this sculptor.—DEC. 26.—*H. Weil.* An account from M. B. Miller of 14 Greek inscriptions obtained

in Egypt by M. G. Maspero. One of them is a decree of the Corporations of Artists of Dionysos at Ptolemais, given in honor of Lysimachos, son of Ptolemy. It recounts a membership of poets, actors, musicians, costumers, proxenoi, and non-professional friends, and shows the relation between the worship of the Ptolomies and that of Dionysos as an ancestor of the Lagidae. The date assigned is not far from 247 B. C., when Evergetes succeeded Ptolemy Philadelphos. Another is a metrical epitaph restored by M. Weil.—1885, JAN. 2.—*Announcement of the death of Frédéric Baudry.*—JAN. 16.—*R. De Lasteyrie.* A highly ornamented double reliquary-cross, thought to be the work of Limousin goldsmiths, and, like a very few others, a Western imitation of the double crosses commonly used only in the East to enclose fragments of the true cross. One of the gems, which were evidently cut in the East, appears to be as old as the sixth century.—*G. Perrot.* News from M. Maspero in Egypt of the excavation of the temple of Luxor.—*D. Charnay.* "Toltec Civilization." Pt. I. (Mexico).—JAN. 23.—*G. Paris.* News from M. Maspero. Greek inscriptions, and a Coptic palimpsest not yet deciphered.—JAN. 30.—*Clermont-Ganneau* presents the mould of a stele found near Jerusalem bearing in Greek the law forbidding the entrance of pagans to the enclosure of the temple of Herod the Great.—FEB. 6.—*E. Desjardins.* Description of a Roman group of a female divinity and children found near Naix (Nasium).—*C. Barbier de Meynard.* Copies of Phœnician inscriptions with Hebrew transcriptions and a translation, from M. Spiro at Tunis.—*P. Charles Robert.* Interpretation of a Gallic inscription on an octagonal gold ring.—*D'Arbois de Jubainville.* Remarks on the above-mentioned inscription.—FEB. 13.—*E. Le Blant.* Letter from Rome. A Latin inscription of the thirteenth century has been found on one of the bells of Santa Maria Maggiore; at the catacomb of Domitilla numerous *graffiti* made by ancient pilgrims; and at Palestrina a well-preserved sun-dial of great antiquity, which may be the one mentioned by Varro (De L. L. vi. 4), at Praeneste (Palestrina).—*J. Ravaisson.* Herakles *ἐπιτραπεζίτης* of Lysippos (contin.).—*D. Charnay.* "Toltec Civilization." 2d Part. The history of the empire begins with the seventh or eighth century, and lasts about four hundred years. The monuments prove that the people were remarkable for industry, skill, and high attainments in philosophy, science, and the arts.—FEB. 20.—*E. Le Blant.* Discovery at Rome of a nude statue of a man, in bronze, 2.30m. high.—*J. Ravaisson.* Herakles, etc. (contin.).—*J. Hauréau.* The Life and certain Works of Alain de Lille.—MAR. 6.—*J. Ravaisson.* Herakles, etc. (contin.).—MAR. 13.—*J. Ravaisson.* Herakles, etc. (end).—A Greek vase of the Campana collection ornamented with two paintings which represent, *not* the Wrath of Achilles and the Death of Memnon,

but Achilles at Skyros, and the Translation of Achilles; and illustrate the reward of virtue.—MAR. 20.—*J. Havel*. The formula *rex Francorum vir inluster* in the diplomas of Merovingian kings is an error of the editors for *xx viris inlustribus*. *Vir inluster* as title of royalty was not used until the time of Pepin and his successors.—*P. Berger*. Note from M. de Vogüé on a recently discovered Nabathæan (Arabian) stele of 99 A. D. exhibiting sculptured busts and inscriptions of which a corrected version is given.—*Paul Meyer*. Certain neglected French writings of the Middle Ages. One of these, a rather popular work, is an anonymous History of Antiquity, shown to have been written before the year 1230.—MAR. 27.—*Paul Meyer*. Continuation of the above.—*A. Héron de Villefosse*. One of Borghesi's readings confirmed by a new inscription.—*J. Delaunay*. Note by J. Deloche on a Roman pound-weight in the form of a copper disc, in the Royal Museum at Brussels. It weighs 327.10 gr., and appears to belong to the tenth century.—*P.-Charles Robert*. Vandalism at Seriana in Africa.—APR. 1.—*E. Le Blant*. News from Rome. Sarcophagi from the Horti Sallustiani. Two small terra-cotta figures without head, arms, or legs, and having an opening in front which reveals the heart and lungs. An inscription found near the Basilica of St. Agnes: *Σπένδρος Τωαντος ἐπιτάφιος ὅν κατέθηκεν αὐτῷ ὁ θεοψάμμενος καὶ τὸ ἐπιτάφια ἐχάραξε*.—*F. Castan*. The Capitol of Carthage; sanctuaries dedicated to Jupiter, Juno and Minerva, on the site of the modern French chapel upon the Akropolis (Byrsa) near the temple of Aesculapius.—*J. Havel*. MSS. of Nonius Marcellus.—APR. 10.—*E. Le Blant*. News from Rome. Very ancient sepulchres near the Agger of Servius Tullius containing holomorphic corpses.—*J. Duruy*. Preservation of certain ruins in Paris.—*A. Pavet de Courteille*. Notice by E. Egger of an honorary decree of the Olbiopolitæ found on the island of (anc.) Leuce opposite the Danube delta.—*Paul Meyer*. A history of Julius Cæsar (neglected French writings of the thirteenth century).—APR. 18.—*A. Bergaigne*. New inscriptions from Cambodia which establish many points in regard to the local language, religion, architecture, and dynasties.—*J. Delaunay*. A paper from Félix Robiou on a double date (Egypto-Macedonian) on a stele recently acquired by the Museum at Boolak.—*C. Casati*. Etruscan coinage: classification by towns: a coin of Peiresa = Perugia (formerly read Peithesa).—APR. 24.—*E. Le Blant*. News from Rome; *via del Statuto*; *Sta. Priscilla*; Pompeii.—*E. Sénart*. The inscriptions of king Açoka Piyadasi of India (270 B. C.). Numerous conclusions are drawn concerning royal genealogies, government and religion.—*P.-Ch. Robert*. Remarks on his paper in the *Rev. Numismatique*, "Les Phases du mythe de

Cybèle et d'Atys rappelées par les médaillons contorniates."—*C. Casati*. Etruscan coinage: legends on gold and silver pieces: the coins of Populonia are smooth on the reverse.—*S. Reinach*. Discoveries made by himself and E. Babelon at Bou-Ghrara and Ziān.—MAY 1.—*E. Le Blant*. Roman Sarcophagi.—*A. Bergaigne*. Letter from M. Aymonier at Bing-Tuam (anc. Champa) where he has collected inscriptions in Sanskrit and Champanese.—*E. Sénart*. The inscriptions of Piyadasi (contin.).—MAY 8.—*P. Delattre*. An ancient terra-cotta organ (complete) from Carthage.—*A. Desjardins*. An inscription from the Roman wall at Bourges: NVM-AVG | ET MARTI | MOGETIO | GRACCHVS | ATEGNYTIS · FIL | V · S · L · M, in which *Mogetius* is doubtless a local surname of Mars: H. d'Arbois de Jubainville refers the surname Mogetius to a Gallic word meaning great.—*A. Bertrand*. An account from Sig. Gozzadini on archaeological discoveries and funeral steles found near Bologna. Over 2,000 tombs, mostly Etruscan, as old as the fifth to the third centuries B. C. have been brought to light. A remarkable feature of this necropolis is the large number of steles with bas-reliefs, of varying merit, of foot or cavalry soldiers in combat, chariots drawn by winged horses, Mercury Psychopompus, etc.—*S. Reinach*. End of report on researches in the *fora* of Gighthis and Ziza (modern Ziān in Tunisia): Search for the missing marbles found at Ziza in 1846 by E. Pellissier; unusual number of remains of the Early Empire; heads of Augustus (at Gighthis), of Claudius and Lucilia (at Ziza), other statues, many inscriptions, and a golden amulet inscribed with unknown characters. It appears that the forum of Ziza was built by Q. Marcus Barea, who was consul 18 A. D. and proconsul of Africa 42 A. D., and by M. Pompeius Silvanus, consul 45 A. D., proconsul 57 A. D.

SOCIÉTÉ NATIONALE DES ANTIQUAIRES DE FRANCE. 1884, Nov. 12.—*De Laigue*. Photographs of enamelled vases from Livorno.—*L. Courajod*. Two MSS. in the library of Venice.—*A. Bertrand*. Austrian antiques in the Museum of Laibach.—*E. Flouest*. Remarks on the above.—Nov. 19.—*R. Mowat*. An inscription at Sainte-Énimie: *In hac aula requiescet corpus beatae Enimiae*.—*A. Longuon*. Remarks on the use of *aula* in the thirteenth century.—*L. Courajod*. Bust of the wife of Nicolas Braque at the École des Beaux-Arts.—Nov. 26.—*A. Bertrand*. A fragment of pottery, perhaps a Gallic gauffering iron; theories on the tertiary man.—*H.-A. Mazard*. The temperature and processes for glazing and coloring in the so-called Samian (or Roman) potteries, which he designates as Pseudo-Samian.—DEC. 3.—*H. Gaidoz*. Gallo-Roman sepulchral inscriptions of Titia Dorcas, Titia Sigenis, Catinia Moschis from Aix-les-Bains in Savoy. They will be published in the *Rev. Arch.*—*L. Courajod*. A bronze statuette of the Italian Renaissance (Coll. Pulszki,

Pesth), representing David victorious over Goliath, is affirmed to be a copy of the lost David in bronze by Michelangelo.—*M. Werly*. Ring-inscriptions from Barrois.—DEC. 10.—*A. Ramé*. Critical examination of a work entitled *Hypogé Martyrum de Poitiers*, opposing the notion that this rude structure is a sanctuary of the sixth century in honor of certain martyrs otherwise unknown, and asserting that it is the tomb of an abbot Mollebaude, and, as appears from a comparison of the *Memoria Venerandi* at Clermont and the Sacramentary of Gellone, that it is one of the few existing monuments of the eighth century.—DEC. 17.—*R. Mowat*. *Aula* in the inscription of Sainte-Énimie.—Bricks of the Vendôme Museum are not antiques as pretended.—*A. Bertrand*. A Gallic burial vault discovered at l'Épine (Marne).—*H. Guidoz*. Fragment of a lamp in red clay representing the Sun within a wheel.—A new representation of the *Dieu Gaulois*.—*E. Flouest*. Designs of a horse-sandal and other objects in iron. Comments by *R. Mowat* and *P. Nicard* on the temporary use of the horse-sandal for disabled horses.—*A. Héron de Villefosse* for *M. Berthélé*. The church of Gourgé, a specimen of a very rare type of edifice. The choir dates from the last decade of the ninth century.—An inscription from the Rhône to the founder of Trèves and president of the "Corporation of Transalpine and Cisalpine Merchants" here first mentioned.—Letter from *M. Rochetin* on a Celtic inscription in Greek letters from the river Groseau.—*E. Müntz*. Photograph of an unedited plan of Rome of a date earlier than 1415, and valuable for the history of the city.—DEC. 24.—*L. Palustre*. Sepulchral monument of the family of Alesso found at the Chateau d'Ussé.—Ancient Jewelry among the treasures of the cathedral of Trèves.—*L. Courajod*. "Germain Pilon and the monuments of the chapel of Birague at Sainte-Catherine-du-Val-des-Écoliers." Certain fine marbles recently acquired by the Louvre are from the tomb of the wife of the Chancellor.—*A. Héron de Villefosse*. Announcement of promising and important explorations begun at Antigny (Vienne) in an ancient Merovingian cemetery yielding many sepulchral inscriptions. A Roman inscription contains Gallic names of interest.—Objects found at Orléansville (Algeria).—*E. Flouest*. Further details on the S-formed ideogram.—1885, JAN. 14.—*L. Palustre*. MSS. of the sixteenth century from Mirepoix.—An ancient ornamented calendar.—The inscription on a glass of the sixteenth century in the Museum of Poitiers.—*R. de Lasteyrie*. Excavations in the church of Saint-Ouen.—*A. Ramé*. Photograph of an inscription on lead from the tomb of Guillaume de Ros at Fécamp.—*C. Port*. Bronze tripodal vase with iron handle.—*M. Werly*. Design of a bronze-mounted terra-cotta moulding-tool used about the frieze of the large red Pseudo-Samian vases.—JAN. 21.—*R. Mowat*. Additional remarks on certain groups of statuary in which a Roman horseman tram-

ples an enemy under his horse's feet, and comparison with a mosaic of Riez having the same subject.—*Abbé Thédénat*. The milestones of Constantine which make mention of Maximianus Hercules. *M. Aurelii Valerii Maximiani nepoti* should be restored to conform to a more complete text obtained from other stones. The order was given by Constantine not later than the year 310.—JAN. 28.—*A. de Barthélemy*. Copy of an inscription regarding the abbey of Mardin.—*A. Héron de Villefosse*. Ivory antiques, gold rings, and other objects from the Davillier collections in the Louvre.—Copy of a Roman inscription regarding a Viennese woman, found at Lyon.—For the *Rev. P. de la Croix*. Details of a Merovingian cemetery at Antigny.—*E. Guillaume*. Recent excavations effected at Valenciennes.—*R. Mowat*. Photograph of a Roman stele found at South Shields, England. The epitaph is surmounted by a fine bas-relief of the funeral feast.—*G. Schlumberger* and *A. Héron de Villefosse*. Bronze heads with perforated head-dress.—FEB. 4.—*E. Müntz*. The legend of Charlemagne in the art of the Middle Ages, with illustrations from unedited monuments in France, Italy, Germany, Holland, and Spain.—*J. de Laurière*. Etruscan vase inscription.—FEB. 11.—*Ripert-Monclar*. A collection of bas-reliefs discovered at Entremont showing detrunated heads.—*R. Mowat*. Other examples at the Cluny and Carnevalet Museums.—*Count de Marsy*. Silver knitting-needle case of the sixteenth century, with German legend in Gothic letters.—*A. Héron de Villefosse*. Names of Caligula in an inscription from Bourges, illustrated from Dion Cassius IX, 3.—*R. Mowat* for *M. Gadart*. The ancient abbey of Saint-Rémy.—FEB. 18.—*O. Rayet*. Plaster mould of an engraved stone having the bust of Athena Parthenos and the signature Aspasios.—*R. de Lasteyrie*. Photographs of jewelry from Burgundian sepulchres at Auxerre.—*Abbé Thédénat*. Fragment of a large bronze vase.—*R. Mowat*. Copy of a fragment of Pseudo-Samian pottery and of a large counter.—*A. Héron de Villefosse*. Copy of an inscription from Makteur (Tunis) containing the name of a fifth bishop, Germanus.—*J. Roman*. Inscription from an old French church, containing the words *MISSAQUE SEPULTA*.—*L. Duchesne*. Willibald's Life of Boniface is shown to have been written earlier than 769.—FEB. 25.—*E. Müntz* and *J. de Laurière*. Copies of designs of ancient monuments made by San Gallo in the fifteenth century, showing sketches of the arch and theatre of Orange, and of a Roman monument at Aix in Provence.—*E. Bernard*. Epitaph of Sinibaldi de Lavan.—*Abbé Thédénat*. Numerous discoveries at Pioul (Var).—*Charles Read*. A fine enamelled bronze medallion of Louis XII.—MAR. 4.—*L. Palustre*. Inscription from a twelfth-century capital in the church of Châtillon-sur-Indre, naming an unknown sculptor: *Petrus Janitor capitellum istud fecit primum*.—*Abbé Thédénat*. Inscription on a

bronze plaque set up in honor of P. Septimius Geta, 198 A. D.—MAR. 11.—*Abbé Thédénat*. New inscriptions.—*L. Courajod*. A pipe-clay figure of Sainte-Barbe given to the Louvre.—*E. Guillaume*. A medal representing Helena, mother of Constantine.—*A. Héron de Villefosse*. Inscription from Aulnay regarding a soldier of the fourteenth legion.—MAR. 18.—*H. d'Arbois de Jubainville*. The Gallic name *Lituccus* has a theme *Litu* "fêté:" this he compares with *lugu* in *Lugudunum*, which appears to be the Gallic name of Mercury; the plural *Lugoves* would be a partial form of this.—*H. Gaidoz* rejects these conclusions.—*A. Engel*. Notice of bronze fibulae, collars, and daggers, from the grottos of Saint-Antoine (Corsica).—*R. Mowat*. Precedents in the reign of Diocletian for the English camel-corps of the Soudan.—MAR. 25.—*E. Saglio*. Literary and architectural monuments bearing upon the use of camels in warfare.—*H. Gaidoz*. General Carbuccia on Bonaparte's regiment of dromedaries in Egypt.—*De Laigue*. Two bronze figures found in 1706 at Cerecra, province of Milan.—*A. de Barthélemy*. A small ivory coffer of Persian workmanship of the thirteenth or fourteenth century.—*Count de Mursy*. A drawing of San Gallo.—*Abbé Thédénat*. Terra-cotta antiquities: sconces and a lamella.—*Baron de Guymüller*. Designs of Antonio and Francesco da San Gallo.—*De Boislisle*. Bronze statuettes of Henry IV. and Maria de' Medici, as Jupiter Tonans and Juno. Similar statues were ordered by Richelieu for the portal of Limours.—*L. Courajod*. Remarks on the use of the above-mentioned statuettes.—APR. 1 and 8.—*L. Palustre*. Romanesque bas-reliefs from the apse of the church of Saint Paul-lès-Dax.—*G. Julliot*. Acquisition of pontifical ornaments at the Cathedral of Sens.—*J. Roman*. A letter of Crozat on Richelieu's collection of antiquities.—*Pilloy*. Objects from Frankish tombs at Homblières.—*Buhot de Kersers*. Bronze enamelled plaque with Gothic inscription of fourteenth century.—*M. de Guymüller*. The volume of designs of Giuliano da San Gallo in the Barberini library, executed between 1465 and 1514.—*E. Müntz* gives the date of one of Giuliano's journeys to France, April, 1496.—APR. 15.—*J. Gréau* contests the enamelling of the bronze plaque shown by M. de Kersers.—*De Boislisle*. Effect of the melting of plate in 1690 on the manufacture of *faïence*. Remarks by *P. Nicard*.—*G. Bapst*. The use of silver-plate in place of specie in the Middle Ages.—*Abbé Beurlier*. An inscription lately published by Clermont Ganneau regarding a *comes primi ordinis* of Arabia shows that a passage from the *Notitia Dignitatum* refers to Arabia instead of to Isauria.—*L. Courajod*. The bust of Giovanni da Bologna in the Louvre is the work of Pietro Tacca.—APR. 22 and 29.—*E. Saglio*. Faience equestrian statuette of Louis XIII.—*L. Courajod*. Identification of the above.—*J. de Witte*. Draped bronze figure of Venus Genetrix from Asia Minor, after the Aphrodite of Kos by Praxiteles.—

E. Molinier. Fragments of Italian pottery (*Castellana*).—The *faïences* of the Cathedral of Lucca.—*Abbé Thédénat.* A votive inscription to Pipius, a new deity, from the *Alpes Maritimes*.—*G. Bapst.* A crown jewel.—*H. Gaidoz.* Small wheels of Celtic origin, probably amulets.—*A. Ramé* and *R. de Lasteyrie.* The inscription from the crypt of the church of St. Savinien at Sens.—*Ripert-Monclar.* A fragment of brick stamped with a large D.—*J. Gréau.* Bronze wheel, and bronze and lead roundels, some with spokes like a wheel, others having the form of a simple ring and finely grooved on the edge. Remarks by *E. Flouest.*—*R. Mowat.* Plaster mould of a bronze steelyard with leaden weight, said to represent a bust of Mithras, characterized by Asiatic head-dress.

—*Revue Critique.*

GERMANY.

ARCHÄOLOGISCHE GESELLSCHAFT ZU BERLIN. 1884, Nov. 4.—*Ch. Robert.* Journey to St. Petersburg: sarcophagi found there. Antiquities from Kertsch. A full description of two interesting parchment miniatures originally belonging to Bishop Porphyrios, and now in the Imperial Library. The subjects represented are David, Bethlehem, the Exodus, the Crossing of the Red Sea, and other Biblical subjects.—*O. Puchstein.* The vessel in the hand of the so-called *Schlangentopfwerferin* of the Gigantomachia on the altar of Pergamon. The upper part of the vessel appears to have been broken and to have been finished originally like a *hydria*, instead of a mortar as Herr Trendelenburg had described it. The fact should not therefore be overlooked in interpreting the subject in question, that there are several reliefs and coins which represent vases bearing the symbol of a serpent. Herr Trendelenburg replies that the present form of the vessel seems to be the original one; that its unusual thickness is quite essential to its use as mortar and missile weapon; and that the serpent is represented as taking an active offensive part in the contest. In the other examples the serpent is adapted merely to purposes of ornamentation.—*R. Engelmann.* Two bronzes in the British Museum. An attempt to identify the first is rejected. The idea that the second represents Okeanos and personifications of the three divisions of the earth, or even Okeanos and Nereids, is reduced to the simple view that the whole group is one of local sea-divinities.—*E. Curtius* reports a restoration of the eastern pediment at Olympia and its bearing on disputed points, and discusses the arrangement of figures and the question of symmetry.—Herr Grütner confirms this arrangement, and compares the horses figured on the Parthenon.—DEC. 2.—*E. Curtius.* Review of the progress of Archæology during the year 1884.—*Furtwängler.* A life-size bronze statue of a youth in the Koenigliches Museum, found at

Salamis. It is pronounced to be a unique example from Greece of the best period of casting, and to have come from the Argive school at the beginning of the fourth century B. C. The type is that of the victor in the games, here perhaps, as might be inferred from the long locks, transferred to Apollon.—*Th. Mommsen*. The change of meaning of the Latin *limes* from *cross-balk* to *boundary-wall*, and the present state of the investigation of German-Rhetian boundary-wall.—*E. Curtius*. The height and relative position of the Attic *Kerameikos* and its surroundings, as indicated by recent researches on the Areopagos, and by a comparison with the market-place of Assos: with remarks on the difference between Greek market-places of earlier and later times.—1885, JAN. 6.—*A. Conze*. On the origin and mutual relations of the bronze figure of the "Betende Knabe" in the Berlin Museum, and the modern cast from an original without arms, in the Marciana at Venice.—*Ch. Robert*. In *Löschke's Vermutungen zur griechischen Kunstgeschichte und zur Topographie Athens* the acute, interesting, and tempting identification of figures in the right half of the western pediment of the Parthenon, as Herakles—instead of Aphrodite—and Demeter with her two sons, seems to lack sufficient confirmation.—*The Kore-sarcophagus of Aachen from the grave of Charlemagne*, and the sixteenth century design of it in the Coburg collection. *Herr Trendelenburg* remarks that the omission of this design in Marx's Catalogue may imply that it was a late addition to the collection.—*Ch. Robert*. Remarks on the above-mentioned sarcophagus, identifying the *Janitor Orci*, and personifications of Spring, Summer, and Autumn.—The sarcophagus of St. Agatha in Catania has been freed by E. Eichler from marked errors of interpretation, and shown to represent the Caledonian Boar-Hunt.—The Greek sarcophagus of which an attempt at restoration had been made at Venice in the last century, is of a type similar to that of an Apulian vase in the Berlin Museum, and of a sepulchral painting at Gjölbaschi.—"On the composition of the Madrid 'Achilles' sarcophagus" (*Archäol. Zeitung*, 1869, Taf. 13).—*Ad. Trendelenburg*. The analogy between certain *Genesis* paintings of the early Middle Ages, and the *tabula iliaca* and ancient wall-paintings.—The origin of the Petersburg miniatures discussed in the meeting of November 4. Remarks by *Ch. Robert*.—*R. Schöne*. The origin, conduct, and results of the Austrian expeditions to Lykia and Karia.—FEB. 3.—*E. Hübner* refers to the important discussion, in the *Archæologia Aeliana*, of the monuments found at Borcovicium, a station on the wall of Hadrian in the north of England; to the high degree of culture in Britain in the third century, as shown by the Roman sepulchral monuments at South Shields (cf. London Soc. of Antiq., Feb. 5); and to the value of the *Boletín* of the Academy of History at Madrid, in which he

calls attention to the discovery of a milliarium of Nero, and a Roman station, Interamnium, in Asturia.—*R. Bonn.* The condition of the researches at Pergamon; and the completed restoration of the south wing of the Propylæa, showing a similar roof-construction for both wings.—*A. Conze.* Continuation of his communication of Jan. 6.—MAR. 3.—*E. Hübner* calls attention to a treatise on the inscription to Mars Thingsus from the north of England.—*A. Conze* describes the preparation of the *Corpus der attischen Grabreliefs* of the Royal Academy of Sciences of Vienna.—*H. Diels.* The new inscription from Gortyna (Mittheil. d. Deutschen Instit., iv.).—*Th. Mommsen* calls attention to excavations made by the Egypt Exploration Fund near Ismailia, which fix the sites of Heroöpolis, Pithom, Arsinoë, and Klysma.—*Ch. Robert.* The subjects represented on two somewhat bowl-shaped drinking-cups, ornamented with reliefs in the so-called Megarian style, published by K. Kumanudis in the *Ἐφημερίς ἀρχαιολογική*. One represents the Rape of Helena by Theseus: the other an episode (two scenes) of the *Ἰλίου Πέλας* in which Herr Robert finds Neoptolemos and Priam at the altar of Zeus Herkeios, and Neoptolemos slaying Agenor, in the presence of Hecuba: parts of names are still legible.

KGL. PREUSS. AKADEMIE DER WISSENSCHAFTEN ZU BERLIN. 1884, NOV. 27.—*R. Bonn.* The temple of Dionysos at Pergamon.—DEC. 18.—*A. Conze.* The library of Pergamon with suggestions regarding the date of the structure. The appearance of the north wall of the great hall of Pergamon, and certain inscriptions, show that at the eastern end there was a repository for works of art, which was used, probably, as the royal library. The location is like that of the libraries in the Alexandrine Serapeum, the Palatine temple of Apollo, and those of Lucullus, Asinius Pollio, and others.—1885, JAN. 15.—*Dr. Menadier.* The discoveries of Roman coins in the villages of Venne and Engter.—*Th. Mommsen.* The scene of the defeat of Varus. The formulated data designate the region between the Ems, Weser and Lippe rivers, and the results of the researches of Dr. Menadier (referred to above) are made to serve as a new means of identification. In contrast with the general sporadic occurrence of coins in this region, the unusual number of pieces belonging to the Augustan period and the last years of the republic, which have been found near Barenau, north-east of Osnabrueck, is thought to mark the spot in question. The accounts of ancient writers accord completely.—MAR. 5.—*Th. Mommsen.* Arsinoë and Klysma.

DESSAUER PHILOLOGEN-VERSAMMLUNG. ARCHÆOLOGISCHE SEKTION. 1884, OCT. 2.—*Hn. v. Brunn.* A small marble group of the Wörlitz collection. The subject, Auge surprised by Herakles, as in a Pompeian wall-painting; the material, the form of the base, and the surface treatment,

all indicate that the work had its origin in Pergamon.—*L. v. Urlichs*. "The existence of a colossal statue of Athena by Pheidias before the temple of Fortune on the Palatine." Martial refers to a female colossus on the Palatine, and on a medallion of Nero, the Athena who presides at the distribution of corn is a figure of unusual proportions and suggests the methods of Pheidias.—OCT. 3.—*Dr. Lange*. "The civil buildings of Olympia." It accords with the account of Pausanias, and with the fact that the Greek structure in the south-east did not exist in Roman times, to follow Hirschfeld in taking the large building in the south-west for the Leonideion, with the *Ἑλληνοδικεῖον* probably concealed beneath it. Near by were the Hippodameion and the Procession Gate. What has been held to be the Bouleuterion, now referred to the site of the Byzantine church, would appear to be the workshop of Pheidias.—OCT. 4.—*Dr. Thraemer*. "The temple of Athena Polias at Pergamon." Rejecting the idea that the cross-wall which bisects the cella can indicate the presence of a large opisthodomus, the testimony of inscriptions, which make separate mention not only of statues but of sanctuaries of Zeus and Athena, leads to the conception of a double temple with party-wall and opposite orientation. In this way one would establish a relation between the altar of Zeus on the lower terrace and the overlooking sanctuary.—*Herr Conze*, doubting the double construction, refers the altar of Zeus to an early cult, and thinks the second hall of the temple could be accounted for in other ways.—*Gaedeckens*. "Der Kleinkünstler Moderno."

—*Woch. f. Klassische Philologie*.

FARLEY B. GODDARD.

ITALY.

ISTITUTO DI CORRISPONDENZA ARCHEOLOGICA. ROME, 1884, DEC. 12.—Meeting to celebrate the centennial of Winckelmann.—*O. Richter*. The fortifications of Ardea (see *Annali*, 1884, p. 90 ff.).—*W. Helbig*. The origin of the Etruscans (*Ibid.* p. 108 ff.).—DEC. 19.—*Manzi*. The passages of classical authors which seem to speak of drainage.—*Eroli*. The representations of roads on ancient monuments, especially on the arch of Constantine and the Capitoline cippus of Albanus Priscianus, as well as on coins and gems.—*Koerte* brought forward an antique tazza with rude figures, from the necropolis of Orvieto. On the inside is the figure of a naked youth crowned and adorned with five fillets, the prizes at games: on the outside is, on one side, a banquet with four figures, and on the other a single combat of hoplites which is probably being stopped by a herald advancing in the centre, the scene being completed by an archer on the right and an imploring female on the left. Herr Koerte was not able to explain this unusual scene.—1885, JAN. 2.—*De Feis*.

A gnostic cornelian gem of the Florentine college *alle Quercie*.—*Marucchi*. The Praenestine sun-dial (see p. 215).—*Helbig* continues his communication on the origin of the Etruscans (see *Annali*, 1884, pp. 142-149).—*JAN. 9.*—*De Feis*. The work of Maj. Vittorio Poggi, entitled *la gemma di Eutiche*, Genova, 1884.—*Manzi*. Further researches concerning the system of drainage employed by the ancient Italian peoples.—*Koerte* presented an Etruscan scarabæus of cornelian bought at Orvieto; it had been mended in ancient times, is of the finest workmanship, and bears an interesting and rare subject, a winged Minerva in a long garment, wearing the aegis and holding in her left hand a lance, and in her right a human arm. A mirror of the Museum of Perugia explains this, showing Minerva tearing off the arm of a warrior and using it as a weapon against him: it is a scene of the gigantomachia. It is not, however, derived from Greek mythology, but is the invention of an Etruscan artist. It belongs to the best period of Etruscan art, the fifth century B. C.—*Helbig*. Further remarks on the origin of the Etruscans; inventions of the Phokaians (see *Annali*, pp. 149-154).—*Henzen*. Inscriptions of the Licinii discovered on the Via Salaria in the *Vigna Bonaparte* (see *Bull.* 1885, Jan., pp. 9-13, and pp. 237-239 of the *Journal*).—*JAN. 16.*—*Van Branteghem*. Three Attic vases with red figures overlaid with gilding, belonging to himself.—*Stevenson*. On some cippi belonging to the family of the Licinii found in the Bonaparte villa (see *Bull.* 1885, Feb. p. 22).—*Barnabei*. Some discoveries of antiquities in northern Italy, including the Roman walls of Turin (*Journal*, p. 241), the tombs at Castelletto Ticino (*ibid.* p. 234), and the necropolis at San Polo near Bologna (*ibid.* p. 234).—*JAN. 23.*—*De Feis*. On an Oscan cylinder in terra-cotta, found at Rossano in Vaglio of the Basilicata (*Not. degli Scavi*, 1881, p. 123), belonging to the third century B. C. The seal on one end bears the arms of Hercules, that on the other has an Ionic capital.—*Huelsen*. On the situation of the so-called *Schola Xantha*.—*Barnabei*. The discovery of remains of the Roman wall of Albium Intemelium at Ventimiglia; an inscription from Marano di Valpolicella; one from Santa Maria a Vico, being a decree of the college of worshippers of Hercules.—*JAN. 30.*—*Koerte*. The sanctuary discovered in the necropolis of Orvieto during the excavations directed by the engineer Mancini.—*Orsi*. Discovery of pre-Roman antiquities in Istria (*Bull.* 1885, Feb., p. 30, and *Journal*, pp. 248-249).—*Barnabei*. Scarabæus in cornelian having a winged Victory, which is of special interest as coming from the territory of Tarentum and as showing an art peculiar to the Greek cities of southern Italy.—*FEB. 6.*—*G. B. de Rossi* presented an Algerian inscription communicated to him by M. Poinssot: *Salvis Eustochis*, etc. (see *Journal*, p. 223). The *Eugrafii* here mentioned were apparently a family *collegium* of dependents of the Eustochii and

belonged to their African domains.—*Koerte*. Drawings of the objects found in the sanctuary of the necropolis of Orvieto.—*Helbig*. A cut stone (chalcedony) bought from a Rhodian antiquarian, and said to come from Syria, which has the portrait of a beautiful woman with a head-dress resembling that of the first Berenice: the head, bound by a fillet, is surmounted by a solar disk with the horns of Isis: it seems to be of the period of the *diadochi*: the engraver's name is *ΑΥΚΟΜΗΗΣ*.—*Henzen*. Fragment of the acts of the *fratelli Arvali* (see *Bull. d. Comm. Arch.* p. 257 of *Journal*).—FEB. 13.—*De Feis*. Observations on the mask known as the *Bocca della Verità*, which he considers to be, not the mouth of a drain, but the cover of a *thesaurus*.—*Jordan*. Design of the vase with the inscription *Aischlapi pococolom* preserved in the Royal Museum at Berlin.—*Rossbach*. The representation of the chimaira among the ancients. The monuments show many deviations from the usual type: these are small in instances where the tail ends in a tassel instead of a snake, or where not only the head but the whole forepart of the goat's body, including the legs, projects from the lion's body. In an Etruscan gold fibula (Fould coll.) the goat's head is omitted, and on the coins of Lykia itself the chimaira appears sometimes as a mere goat, at others as a horned and winged lion. The ordinary type first appears on a coin of Zeleia (Troas), and may have arisen in the seventh century B. C. under the influence of the Homeric verse.—*Barnabei*. Drawing of a vase of Ruvo, with the myth of Andromeda treated in a singular manner.—*Helbig*. Two statues, published in the *Bull. d. Comm. Arch.* III. 9-10, pp. 57-72, found on the Esquiline: in the one the gestures indicate surprise and horror, and in the other the expression is one of deep melancholy. It is known that in the intercolumniations of the portico surrounding the Palatine Temple of Apollo was arranged a cycle of statues representing Danaos and his daughters, probably at the moment when he is exhorting them to kill their husbands. It seems highly probable that the two statues in question formed part of such a group.—FEB. 20.—*Helbig*. Drawing of a Campanian vase representing the rescue of Andromeda.—*Barnabei*. Recent discoveries in Campania: the necropolis of Calatia (*Journal*, p. 234), and that of Cumae (*ibid.* p. 285).—*Orsi*. Unusual vases and bronzes found during the new excavations in the necropolis of Este.—*Helbig* added some remarks on the bronze objects in the form of spindles mentioned by Sig. Orsi. Similar ones are found in the *tombe a pozzo* on both sides of the Apennines, nor are they rare in the Etruscan *tombe a fossa*: being sometimes too small for spindles, and being often found near the heads of the bodies, it is possible that they were in part used as hair-pins.—*Henzen*. Inscription of a marble cippus found near the *Scala Santa*: . . . campestribus | et . ceteris | dis . deabusque | et . genio . imp . traiani | had-

riani . aug | itemque . suo | cives thraces | eq . sing . ipsius | posuerunt | libentes merito. These *equites singulares* of the emperors, the organization of which was attributed by the speaker to one of the Flavii, and by Mommsen to Hadrian, had their camp near the Lateran (see *Journal*, p. 239).—FEB. 27.—*De Rossi*. The inscription on a lamp, VITA DONATO COROMAGISTRO, not understood by its editor, A. Schmitter, is explained as coromagister = *χοροπλάστης*, a title eminently suited to a manufacturer of lamps, and also intimately connected with the making of the charming terra-cotta figurines found principally at Tanagra.—*Richter*. Mason's marks found on the walls of the ancient cities Tindari and Cumae.—*Cicerchia*. Discoveries in the cathedral of Palestrina, the ancient basilica of Praeneste (*Journal*, p. 215).—*Stevenson*. On the inscription, VCADO CEPIT V. DEDIT (ibid. p. 236).—MAR. 6.—*Stevenson*. Studies in the ancient walls of Anagni and the marks inscribed upon them.—*Dressel*. A series of Tarentine terra-cottas: although all came from a mould, few were left in this condition, while the greater part received many alterations, additions and improvements, *e. g.* a female head was changed into a male by the addition of a beard. These terra-cottas seem to extend from the archaic period to the times of the most developed art, but Mr. Dressel conjectures that the archaic specimens were only imitations and were executed at a late period.—*Helbig*. Two Tarentine terra-cottas.—*Henzen* presents a marble slab with two inscriptions, one to Gallienus.—MAR. 13.—*Jordan*. The statue of the god *Semo Sancus* in the Vatican.—*Dressel* shows, from the inscriptions of several stamped bricks dating from 114 and 115 and from others of the time of Trajan and Hadrian, that the *cornicina* of the Pantheon is not, as has been thought, the work of Agrippa.—*Mau*, in presenting the drawings of three Pompeian frescos of banquet scenes, made some remarks on the arrangement of the couches in the triclinium among the ancients, demonstrating the incorrectness of the rule given in the manuals, that they were placed so as to touch only at the corners. The cavities made in the walls of many of the Pompeian triclinia for the ends of the couches, show that they touched at other points.—MAR. 20.—*Tommasi-Crudeli*. Excavations at Cività Lavina.—*Helbig*. Considerations on the type, known by the so-called Genius of the Vatican and other replicas, of a youth, winged or not, holding a reversed torch in his right and a bow in his left hand. It represents *Thanatos*, of which an antecedent type is given on a column of the Artemision at Ephesos.—*Henzen*. Inscription found in Rome belonging to the third century and referring to a soldier named Blicisius.—MAR. 27.—*M. S. De Rossi*. Drawings, prepared for the *Annali*, of the objects found in the archaic tombs discovered in the villa Spithöver, on the Viminal. These tombs are of particular importance for the reason that, being built

under the agger of Servius Tullius, they prove, what before had been considered probable, that the immense archaic Latin necropolis of the Esquiline and Viminal, even in its later period, is anterior to the agger.—*Pigorini*. On the archaic tombs in the *Via del Statuto*.—*Mueller*. On a series of lamps, belonging to his collection, of the fourth and fifth centuries, but of doubtful Christianity.—*Helbig*. The statuette of an Ephebe pouring oil on his left hand: this statuette, belonging to Baron Barrocco, proves the correctness of Brunn's theory, that the invention of this type is due to Myron.

SOCIETÀ DI CULTORI DELL' ARCHEOLOGIA CRISTIANA IN ROMA. 1884, JAN. 13.—*Gamurrini* communicated the discovery, made by him in the library of Arezzo, of an important portion of the inedited treatise *De Mysteriis* of S. Hilary of Poitiers, and of an interesting itinerary to the Holy Places written during the last decades of the fourth century (*Studii e documenti di storia e diritto*, 1884, I.).—*De Laurière*. An inscription at Angoulême.—JAN. 27.—*De Rossi*. A terra-cotta lamp found during the excavations at the *atrium Vestae* and belonging to the class of Egyptian lamps.—The Greek epitaph of a youth, *ΗΑΙΦΙΑΘC*, on which is the rare representation of the soul in the form of a winged child as an *orante*, between two doves; the bands crossed over the breast indicate the attachment of artificial wings (*Mélanges de l'école franç.*, 1884).—*Stevenson* presented the leaden *bullæ* of a bishop, which he demonstrates to be that of John of Syracuse, the noted friend of Gregory the Great.—FEB. 10.—*Gatti*. Two inscriptions found at Enchir-Taghfacht and at Aïn Ghorab in Africa, which have been supposed to refer to the martyr *Consultus*: *Gatti* shows that *consultus* = *consultus iuris*, and that the name of the martyr in question is *Emeritus*.—*Marucchi* presented a brick having the stamped formula, IN · NOMINE · DEI: it is of great rarity.—*Stevenson*. A lamp, belonging to M. le Blant, having the busts of the twelve apostles, of which only four similar representations are known to exist: it differs even from these in an important particular, the apostles being alternately of the type of St. Paul and St. Peter, instead of being uniformly of the type of St. Paul.—MAR. 2.—*Gamurrini* showed a parchment, discovered by him in the library of Arezzo, in the handwriting of the thirteenth century, containing fragments of an unknown chronicle which, although following Eusebius in part, is often independent of him and Josephus, and gives important indications on the topography of the Holy Land. In the part relating to the New Testament the author draws not only from apocryphal writings already known but from others which are unknown: as he uses the itineraries of the seventh and eighth centuries, his period may be the ninth century.—*Le Blant* communicates the photographs of some *pittacia* of *reliquiae*, *pignora* and *patrocinia* of noted saints, written

on bits of parchment during the eighth century (*Mélanges de l'école franç.*, 1884, March).—*De Rossi* spoke on the history of the *reliquiae* and the *pignora sanctorum* and of their *pittacia*, especially those which it was the custom to give in Rome in the early centuries.—*Armellini* presented drawings of an altar-stone of the church of S. Erasmo near Gubbio dated 1131, with the figure of Christ in *graffito*.—MAR. 16.—*Prof. Ogetti* described the Gothic church of S. Maria a Gradi near Viterbo, finished in 1266, and its monuments of the Cosmatesque school: he had discovered the signature of the artist of one of these tombs: HOC · OPUS · FECIT · FRATER · PASCALIS · ROM · MAG · ORD · PRED · A · D. 1286.—*Cozza Luzi*. On the keys of St. Peter.—*Canon Storti*. The Epistle of Clement to the Corinthians according to the text discovered by Briennios.—*De Rossi* gives an account of the excavations at the cemetery of Domitilla (see *Journal*, p. 242).—MAR. 30.—*Prof. Kraus* presented photographs of the noted parchment diptych of Trèves; of a MS. whose binding contained cameos with imperial portraits, apparently of the time of Theodosius; of an ivory of the twelfth century in which Christ is represented with a square nimbus.—*Stevenson* recapitulates the history and genealogies of the Roman *marmorari*, and mentions the additions which he is able to make to them (see his essay in the *Mostra della Città di Roma all'esposizione di Torino nell'anno 1884*, p. 168).—APR. 20.—*Marucchi*. The Jewish cemetery on the Via Labicana (*Journal*, p. 241).—*De Rossi*. The excavations in the cemetery of Domitilla (*ibid.*).

—*Bullettino dell'Istituto. Bull. di Archeologia Cristiana.*

A. L. F., JR.

RUSSIA.

CONGRESS OF THE RUSSIAN ARCHÆOLOGICAL SOCIETY AT ODESSA.—

Fifteen years ago, the late Count Alexei Sergieevich Ouvarof organized a series of triennial archæological congresses, the first of which was held in Moscow. St. Petersburg, Kief, Kazan, and Tiflis were then visited in succession, and in 1884 came the turn of Odessa. Each of these meetings has aroused the local societies to renewed activity, and has called forth many private researches, and fresh questions for the consideration of students of Russian antiquities. The reports of these meetings contain much valuable material. Unfortunately, owing to lack of funds and the difficulty of getting them edited, these reports are published very slowly. The first volume of the proceedings at Kazan in 1878 has but lately appeared. At these meetings local topics are discussed as well as those of general interest. Thus, at Kazan, the antiquities of the East and of the Government of Perm were considered; at Tiflis, the antiquities of the Caucasus; while at Odessa, an opportunity was presented

to discuss Scythian, Classic, Crimean, Zaporovian, Little Russian, and other antiquities, which are met with in great abundance in the vicinity.

The Odessa meeting was remarkable for the number of essays presented (over 120), many of which were not read for lack of time. As at the preceding meetings, an exhibition was arranged of articles and collections owned by members. This exhibition was not specially noteworthy, though better than that at Tiflis. One room was filled with cartoons from frescos on the walls of the Metkhailovsky Monastery and the Church of St. Cyril in Kief, and from a mosaic lately discovered, under a thick layer of stucco, in the cupola of the Cathedral of St. Sophia in Kief. These cartoons gave a very good idea of the striking originals dating from the eleventh and twelfth centuries: they possess much interest in connection with the history of ecclesiastical decoration. Another room was filled with collections of prehistoric, classic, and other antiquities found in Southern Russia. Among them were objects from Panticapeum and the Kourgans of the Novgorod district. Besides many works of the Stone Age, the exhibition contained interesting bronzes (reaping-hooks, spear-heads, etc.); articles belonging to the Scythian epoch and to Greek art (gold ornaments, statuettes, etc.); articles from the latest Kourgans (on the Upper Dniepr); and curious Zaporovian antiquities, among them a singular bronze statuette of a Zaporovian Cossack seated, probably of Polish manufacture. Hardly any of the Bosphorian coins,—so important in the history of the Black Sea colonies,—were shown; and a remarkably rich collection of Bosphorian antiquities, consisting of gold ornaments, necklaces, earrings, carved plaques, etc., of great artistic value and elegance, belonging to a private individual in Odessa, was unfortunately not exhibited. Among the other articles shown were; a MS. Gospel on parchment of the fifteenth century, with curious illuminations; the handle of a vase with decoration in relief representing a fleeing Gorgon (a remarkable fragment found in a Kourgan near the village of Martonosch, Elizavetgradsk district); and a microcephalous skull from Kertch. It was unfortunate that lack of means prevented the committee taking photographs of the more interesting objects, as the different collections in Russia are so widely dispersed and so difficult of access, that comparative study of them is not easy. A large collection of photographs, water-colors, architectural plans, etc., represented the labors of a committee in Constantinople, headed by Prof. Kondakof, which reported that Constantinople offered an exceedingly rich field for archæological research.

Archæologists in Russia, as elsewhere, have to contend with the indifference of the public to antiquities in general. Papers and MSS. disappear there with especial rapidity, whole archives vanishing at once. The archives of the former hetman's chancellery, for instance, recently

disappeared. They were kept in the District Court of Pereyaslavsk, Government of Poltava: part were burned in 1848, and, as the officials did not care to arrange the remainder in proper order, the papers were carried off in instalments and burned. When this occasioned remark, the officials carried off the remainder, by night, to the farm of a subordinate and buried them in a potato pit. The archæologist who tried to recover them found nothing but decaying fragments. And this is not the only archive grave in that vicinity.

Among the essays read was one by Prof. ANTONOVICH on *The Cliff Caves of the Dniestr Basin*. The caves in the Central Dniestr region number forty in all (in Silurian lime-stone), but many of them are inaccessible, so that the essayist could examine only fourteen. Some of these are natural, others artificial, *i. e.*, hewn out by man. The latter belong to a later epoch, and were used especially in the Middle Ages as hermitages. In the neighborhood of Stoudenitz there are seven caves forming a series of halls. Nothing was found in the caves themselves, but near them were found fragments of flints, and in one of the neighboring ravines, in a water-worn basin, a part of an incisor and several ribs of a mammoth were found, and near them several worked flints. This discovery led Prof. Antonovich to think that man inhabited the basin of the Dniestr in the most remote paleolithic period of the Stone Age, and used the natural caves as dwellings. The probability is increased by the fact, that traces of such existence have been found in the Governments of Poltava, Kieletz, and even in caves of the Crimea. Nevertheless, Prof. Antonovich's proofs are hardly sufficient to settle the question of the existence of paleolithic man in the Dniestr caves. But there are undoubted traces of a later, neolithic, period in the shape of tolerably frequent discoveries of polished stone axes and other weapons. Weapons of this description were exhibited in various collections, and one collection from the Noruin river, Government of Volhynia, showed the existence even of a factory of flint implements. About 25 versts from Kamenetz on the Smotrich river, Prof. Antonovich succeeded in finding caves presenting a series of winding corridors, and recently filled completely with human bones. But, about twenty years ago, the resident Roman Catholic priest had the greater part of them removed and buried, and two years ago the remaining bones, also, were buried by order of the military commander. Prof. Antonovich succeeded, however, in obtaining some, and recognized in them traits characterizing bones of the neolithic period in the West. Nothing beside bones was found in these caves; but, at the foot of the cliff in which they are situated, Prof. Antonovich found several polished axes, which had, apparently, fallen from above. The probability that these caves were inhabited in the neolithic age, is

increased by the fact that, higher up the Dniestr, one cave has actually been found with traces of hearths and numerous remains of the neolithic period. All these finds are far from being so characteristic, however, as those made in the caves of the West, in the vicinity of Cracow or in the Government of Kyeletz.

Curious data regarding the Stone Age were also presented to the attention of the meeting by Dr. VANKEL, who had been able to excavate a mound near Prerau in Moravia. Two metres below the surface, an extensive layer was accidentally discovered, three metres thick, consisting of broken and charred bones of the mammoth, cave-bear, lion, elk, wild horse and various smaller animals, and of birds. Many poods of this layer had been used for fertilizing the fields, before Dr. Vankel heard of it, and undertook a systematic excavation of about 400 square metres. The excavation showed that this spot had been a hunting station during the most remote Stone Age; the hunters had brought their prey hither and disposed of it, and prepared their stone and bone weapons. Among the implements found here were: a sort of bone weight made from the incisor of the mammoth, an axe made from the thigh bone of the mammoth, a dagger from the fore leg of the elk, a rib of a mammoth with various ornaments, and also numerous implements and weapons of flint, sea shells (from necklaces), and bits of red ochre, employed, probably, for coloring the body. The arrangement of the mammoth bones was peculiar: the tusks were collected apart from the other teeth, and heaps of long terminal bones, shoulder blades, ribs, etc., lay together, the greater part with traces of splitting by stone axes. Beside the bones of the true mammoth (of various ages from the very youngest to the oldest) there were found teeth of a dwarf species of fossil elephant (*el. pygmaeus*), and also a part of the lower jaw of a man. It is worthy of remark, that the latter does not differ from that of man of the present day, and presents none of those great dimensions or signs of a lower type, shown by fragments of the lower jaw previously discovered in similar deposits in the caves of Shipka in Moravia, or the grotto of La Nolle in Belgium.

Prof. ANTONOVICH, in one of the caves explored by him, discovered a remarkable decoration in high relief, representing a tree upon which was a cock; under the tree knelt a human figure, and behind this figure was a stag. In the opinion of Prof. Antonovich, this relief must be referred to a period preceding the Christian era, and was inspired by heathen ideas, as the style is barbaric and entirely lacks any Byzantine influence.

Madame MELNIK communicated some interesting particulars with regard to a cluster of granite blocks on the Dniestr and Igoulitz rivers,

where a spur of the Carpathian mountains forms the cataracts of the former stream. In some places, these clusters seem to have been artificially formed, recalling megalithic structures. Some standing blocks suggest menhirs, others dolmens; in other cases, they are arranged in circles, like cromlechs. If these blocks should prove to be artificial, as the regularity of their shape and some traces, as of cutting, would seem to indicate, this will prove a very interesting discovery, bridging the gap which exists between the megalithic structures of Western Europe and the dolmens of the Crimea and the Caucasus. Unfortunately, Madame Melnik could find no bones or implements, and therefore it is impossible to determine either that they are really graves, or to what epoch they approximately belong.

Some very original kourgans were reported from the Alexandrovsky district. Some of these graves consist of several stories, and the remains of horses were found; only the head with bridle and the four hoofs, all the other bones being absent; earthen vessels and other articles were arranged on a bed of rushes; knives, rings, various ornaments; and, in the men's graves, weapons,—quivers of birch bark, fragments of bows, iron arrows, etc. Prof. SAMOKVASOF, during the excavations conducted by him last summer for the Imperial Hermitage, also discovered several types of kourgans. The oldest was represented by large kourgans with collective burials, directly in the earth and in the mounds, containing skeletons in a sitting or bent attitude, and articles exclusively of stone, bone, clay, and bronze (none of iron). Similar kourgans have been found in New Russia, the Crimea, and the Caucasus. The second type consists of graves of the Scythian epoch, with buried skeletons, bronze arrow-tips, characteristic bronze vessels (mounted on a foot), bronze bits, ornaments of iron armor, and the remains of iron weapons. The third type, which is of special interest, presents graves with cremated bodies and the remains of charred bones of men and horses. The contents of these graves is rich, recalling partly the Scythian graves, and being in part wholly original. Among the objects found in them are many gold plaques, generally laid on iron plates and serving to ornament garments, belts, sword-handles, horse-trappings, etc. Many of the plaques are ornamented with cornelian, others are made, apparently, of a mixture of gold and silver. The weapons are of iron exclusively: the swords are long and straight; the iron arrows are triangular. The bits also are of iron. Among the earthen vessels are fragments of terra-cotta vases (like those found in Scythian kourgans), but the weapons and many other things resemble like articles of a late Slavonic epoch. Prof. Samokvasof refers the graves with cremated bodies to an epoch intermediary between the Scythian and the Slavonian, but nearer the latter, viz., to the ninth cen-

ture. The fourth type of grave shows burial in holes in the wall of the mound, directly in the earth; the signs indicate that they belong to a late epoch and contain remains of some Turkish race. Thus Prof. Samokvasof was able, through his excavations of these graves, to trace, to a certain degree, the successive ethnographical stages within quite a limited tract of territory.

Several papers on the Scythians were read, and it was easy to see, from some of the objects exhibited, that several Scythian weapons greatly resemble in form those from Siberia and the Government of Perm; such, for instance, were daggers with hilts ending in two scrolls. On the other hand, an iron sword, with hilt somewhat suggestive of the form of some swords found at Hallstadt, was found in the Scythian kourgan of Nimpheon, 17 versts from Kertch.

Mr. MYERZHINSKY showed that the Lithuanians had no idols, but only sacred stones, forests, groves, and trees. Mr. SAMOKVASOF broached the theory, that the Slavs separated from the Scythians during the eleventh century of the Christian era. This theory appears very reasonable and natural, but requires substantial proof. One of its principal foundations consists of the hypothesis, that the Goths or Dacians were a Scythian tribe, and at the same time ancestors of the Poles and Russian Slavs. But Herodotos reckoned the Goths among the Thracians, and the Thracians were always distinct from the Scythians. On the other hand, it is necessary to prove that accumulations of Roman coins of the epoch indicated are found only on the territory of the ancient Slavs. Samokvasof affirms that this is the fact, and says that finds of Roman coins are unknown in New Russia, in the eastern and northern governments of Russia, and in the Baltic region. Yet coins of this period have been found in Switzerland, on the islands of Gothland and Zealand, and on the southern shores of the Baltic. Similar coins were lately found also in the southern part of the Crimea, in Nizhni-Novgorod, and in France. Nevertheless, Mr. Samokvasof's theory merits attention, as it suggests new questions and points of view in one of the least elucidated departments of archaeological science.

Mr. SISOF, who is making some excavations on the Don (at the expense of the Archaeological Society of Moscow), for the purpose of discovering the great Khazar city of Sarkel, reported his discoveries on the left bank of that river, near Tzimlyansk. He found the remains of stone walls of various constructions and epochs (Byzantine brick-work) and various objects—vessels, glass bracelets, iron and bronze ornaments, and Byzantine crosses and coins of the ninth and tenth centuries. He is of opinion, that this large town was one of the centres of the brick industry in the Cis-Don region, in the ninth and tenth centuries, and that

it kept up a brisk intercourse with Byzantium. It is not considered absolutely certain that the ruins found represent ancient Sarkel.

Classical antiquities, so abundant on the coasts of the Black Sea, in the form of graves, statues, bas-reliefs, vases, and other objects, particularly coins and inscriptions, were duly discussed. *The Greek inscriptions of southern Russia* are now being published by the Imperial Archaeological Society, under the direction of Prof. D. V. Latishchef: the publication will include 500 Bosphorian and 150 Olbian inscriptions, with reproduction of the original characters, a Russian translation, and the necessary comments in Latin. Prof. VOEVODSKY showed that the appellation of the Black Sea was derived, not from the color of its waters or from its violent storms, but from the application to this sea of a mythical term, indicating that it lay in the gloomy north, with the regions of night beyond. With regard to the nomenclature of the Crimea, Prof. Garkavy stated, that it did not appear earlier than "the sixties" of the thirteenth century, and passed in the eighties to the khans of the Crimean hordes. This circumstance points to a Tatar origin, and it can, in fact, be traced to the application to the whole district of the name of a town. Salkhata, one of the earliest towns occupied by the Tatars, was surrounded by a trench, in Tatar called "kirim," so deep that it acquired great fame among the Tatars and communicated its name to the conquered town, then to the district. Prof. VASILEVSKY communicated particulars regarding a collection of letters and speeches of Byzantine and Bulgarian hierarchs of the eleventh, twelfth, and thirteenth centuries (lately acquired by the Public Library), descriptive of the political, social, and domestic life in Byzantium and Bulgaria at that period; and Prof. FLOZINSKY spoke of a hitherto unknown monument of Bulgarian literature of the fourteenth century, a laudatory address to Tzar Johan-Alexander, containing some interesting data relating to the history of life and language in Bulgaria.

In the section of the Congress devoted to legal antiquities and monuments of social and private life, history, geography, and ethnography, the papers read related chiefly to the tenure of land in various regions of Russia during the middle ages.

B. T. HAPGOOD.

UNITED STATES.

- * AMERICAN PHILOSOPHICAL SOCIETY OF PHILADELPHIA. 1885, JAN. 2.—Dr. D. G. Brinton read a paper on *Aztec, Cakchiquel, and Maya Lineal Standards*, in which he comes to the following conclusions: 1. In the Maya system of lineal measures, foot, hand, and body measures were nearly equally prominent, but the foot standard was the customary standard. 2. In the Cakchiquel system, hand and body measures were almost

exclusively used, and, of these, those of the hand prevailed. 3. In the Aztec system, body measurements were unimportant, hand and arm measures held a secondary position, while the foot measure was adopted as the official and obligatory standard both in commerce and in architecture. 4. The Aztec terms for their lineal standard, being apparently of Maya origin, suggest that their standard was derived from that nation. 5. Neither of the three nations was acquainted with a system of estimation by weight, nor with the use of the plumb-line, nor with the measures of long distances.

The method pursued by Dr. Brinton is the analysis of the words for weights and measures in order to ascertain what units, if any, were employed. Among the Mayas, *checoc*, the footstep, the joint or length of the foot, is used as a measure of length; *xacab*, paces or strides, for the stride; and there is quite a series of measures from the ground to different parts of the body. The root-word for measuring length is, in Cakchiquel, *et*; the foot was not used, but a series of measures from the ground up to certain parts of the body was in vogue. The Aztecs, according to Dr. Brinton, had a great variety of spans or measures, including the hands, arms, and extended arms; but the foot, *oe*, seems to have had preëminence. "Whatever the lineal standard of the Aztecs may have been, we have ample evidence that it was widely recognized, very exact, and officially defined and protected. In the great market of Mexico, to which thousands flocked from the neighboring country, there were regularly appointed government officers to examine the measures used by the merchants, and to compare them with the correct standard. Did they fall short, the measures were broken and the merchant severely punished as an enemy to the public weal." The author has some remarks about the application of the principles of comparative metrology to ancient American monuments.

ANTHROPOLOGICAL SOCIETY OF WASHINGTON. This Society has published two volumes, in which will be found, in full or in abstract, all papers read previously to November 6, 1883. Since that time the following archaeological communications have been made:—Stone mounds or graves in Hampshire county, W. Va., by *L. A. Kengla*; The textile fabrics of the mound-builders, by *Wm. H. Holmes*; The houses of the mound-builders, by *Cyrus Thomas*; The Cherokees probably mound-builders, by *Cyrus Thomas*; Remarks on a collection of antiquities from Vendôme, Senlis, and the cave-dwellings of France, by *Elmer R. Reynolds*; The antiquity of man in Mexico, by *Wm. H. Holmes*; Origin and development of form in Ceramic art, by *Wm. H. Holmes*.

ARCHÆOLOGICAL SOCIETY OF THE JOHNS HOPKINS UNIVERSITY. 1884, MAR. 14.—*J. T. Clarke*. The introduction and fundamental principle of

the *Entasis* in Greek Architecture. This paper embodied original researches concerning the nature of the curved outlines of columns of round plan, based upon the suggestion of Thiersch: that the increased diameter of the middle shaft was introduced to overcome an optical deception resulting from the inability of the eye to distinguish a slight convergence in sets of lines apparently parallel. A comparison of those Athenian monuments which have been most accurately measured shows, that the principle of this deception was fully understood by the Greek designers of the best period, and was determined by graphical methods. This recognition of the true character of the *Entasis* was entirely lost before the Renaissance, and it was replaced by Serlio and Vignola with clumsy and empiric makeshifts.—MAR. 22.—*W. J. Stillman*. The Akropolis of Athens. He sustained the non-existence, in early times, of the western slope of the Akropolis, the valley towards Mars' hill being then much deeper, rendering the western approach as steep as the others: this is indicated even by Pausanias. Probably the ancient entrance was where the present gate in common use is, as is evidenced by the footprints of the beasts led up to the sacrifice, which have worn the solid rock to a considerable depth. His description of the Parthenon included a demonstration of the well-known system of curvature of the horizontal lines, which, with the diminution in the inter-columniations and the convergence of the columns, the lecturer considered to be an expedient to increase the apparent size of the temple by exaggerating the perspective illusions. This was illustrated by diagrams, and the effect of each variation from the regularity of construction was shown to bear directly on the perspective of the building so as to increase its apparent size. The same points were illustrated by photographs taken by Mr. Stillman, in the foreground of one of which were shown a number of unfinished drums of the Parthenon columns which had been rejected on account of defects discovered after they had been brought up, and which still lie on a bed of fragments of marble covering the débris of the buildings destroyed in the Persian sack of the Akropolis. In this stratum of débris, which varied from two to six feet in thickness, and which has recently been excavated by the Archaeological Society of Athens, are found many fragments of bronze and iron with carbonized wood; and, digging into the exposed face of the mass, the lecturer discovered many relics of the conflagration, among them a bronze archaic ornament (which he presented to the Society), and a deposit of barley, pease and beans, which, though completely carbonized by time, had not been burned and still retained their shape.—Nov. 19.—*Mendes Cohen* read a paper on Col. M. I. Cohen, who made in Egypt (1830) the valuable collection of Egyptian antiquities recently acquired by the University. It is only second in importance to

the Abbott Collection in New York.—*Professor Paul Haupt* made a communication on some remarkable early Chaldaean antiquities lately purchased by Prof. A. Marquand, of Princeton. They formed a part of the Maimon collection recently brought to this country from the East, and include two remarkable statuettes and a number of small tablets with bas-reliefs and inscriptions.—*Dr. Frothingham* spoke on some Arabian and other antiquities belonging to the same collection.—*Prof. J. Rendel Harris* presented the photograph of the first lines of the "Teaching of the Twelve Apostles," proving it to be in the same hand as the preceding part of the MS.—DEC. 20.—*A. M. Wilcox*. The American School of Archaeology at Athens. Dr. Wilcox gave an account of the situation of the school, of his work there last year, and of its future prospects.—*C. C. Hall*. On the Great Seal of Maryland. This paper discusses the date of this Seal recently found at Annapolis, which was one of those sent over from England under Lord Baltimore.

INEDITED GREEK INSCRIPTIONS.

At the moment of going to press the following inscriptions were received from Mr. M. M. Fottion, U. S. Consular Agent at Mytilene, to whom thanks are hereby addressed. It would be a great gain to archaeological studies if other gentlemen in official positions on archaeological fields would follow this example, and, from time to time, communicate discoveries which are made, as they are often lost sight of for want of a public record.

These three Greek inscriptions were found in the town of Mytilene on June 17th, 18th and 10th, respectively. No. 3 comes from the garden of Aryiri Paraskevow.

No. 1. ΕΥΑΡΧΗΑΤΕΙΔΑΧΑΙΡΕΙ

No. 2. ΠΗΛΙΩΗΣΟΦΑΕΝΩΣΑΡΑΠΙΔΙ
ΚΑΙΤΗΚΥΡΑΙΣΙΔΙΗΣΙΔΩΡΟΣ
ΑΦΡΟΔΙΣΙΟΥΑΛΕΞΑΝΔΡΕΥΣ
ΩΘΙΣΕΚΝΟΣΟΥΑΝΕΘΗΚΕ·
ΕΥΧΗΝ

No. 3.



ΓΝΑΙΕΠΟΜΠΗ
ΣΠΟΡΙΟΥΙΕ
ΝΕΣΤΩΡΧΡΗΣΤΕ



ΓΝΑΙΕΠΟΜΠΗΙΕ
ΣΠΟΡΙΟΥΙΕ
ΗΔΥΑΕ ΧΡΗΣΤ

AMERICAN SCHOOL OF CLASSICAL STUDIES
AT ATHENS.

1884-1885.

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The American School of Classical Studies at Athens, projected by the Archaeological Institute of America, and organized under the immediate auspices of some of the leading American colleges, was opened on October 2, 1882. It occupies a house on the *Ῥόδος Ἀγυίας*, in a convenient and healthy quarter of Athens. A large room is set apart for the use of the students, is lighted in the evening, and is warmed in cold weather. In it is kept the library of the School, which includes a complete set of the Greek classics, and the most necessary books of reference for philological, archaeological, and architectural study in Greece. The library contains at the present time about 2000 volumes, exclusive of sets of periodicals.

The advantages of the School are offered free of expense for tuition to graduates of colleges co-operating in its support, and to other American students deemed by the committee of sufficient promise to warrant the extension to them of the privilege of membership.

The School is unable to provide its students with board or lodging, or with any allowance for other expenses. It is hoped that the Archaeological Institute may in time be supplied with the means of establishing scholarships. In the meantime, students must rely upon their own resources, or upon scholarships which may be granted them by the colleges to which they belong. The amount needed for the expenses of an eight months' residence in Athens differs little from that required in other European capitals, and depends chiefly on the economy of the individual.

A peculiar feature of the present temporary organization of the School, which distinguishes it from the older German and French Schools at Athens, is the yearly change of director. That the director should, through all the future history of the School, continue to be sent out under an annual appointment is an arrangement which would be as undesirable as it would be impossible. But such an arrangement is not contemplated. When established by a permanent endowment, the School will be under the control of a permanent director, a scholar who by continuous residence at Athens will accumulate that body of local and special knowledge without which the highest functions of such a

school cannot be attained. In the meantime the School is enabled by its present organization to meet a want of great importance. It cannot hope immediately to accomplish such original work in archaeological investigation as will put it on a level with the German and French Schools. These draw their students from bodies of picked men, specially trained for the place. The American School seeks at the first rather to arouse in American colleges a lively interest in classical archaeology, than to accomplish distinguished achievements. The lack of this interest heretofore is conspicuous. Without it, the School at Athens, however well endowed, cannot accomplish the best results. It is beyond dispute that the presence in various colleges of professors who have been resident a year at Athens under favorable circumstances, as directors or as students of the School, will do much to increase American appreciation of antiquity.

The address of Professor J. W. WHITE, Chairman of the Committee, is Cambridge, Mass.; of Mr. T. W. LUDLOW, Secretary, Yonkers, N. Y.; of Mr. F. J. DE PEYSTER, Treasurer, 7 East 42d St., New York, N. Y.

Mr. de Peyster will be absent in Europe during the summer of 1885. During this time communications intended for the Treasurer should be addressed to him in care of Wm. Alexander Smith & Co., 58 Wall St., New York, N. Y.

NECROLOGY.

DR. RUDOLF VON EITELBERGER, director of the Imperial Austrian Museum for art and industry, and professor of art-history at the University of Vienna, etc., died in that city April 18th. He had devoted himself especially to the study and illustration of the monuments of mediæval art, throughout the various provinces of the Austrian Empire. Among his last labors was an amplified edition of his interesting *Mittelalterliche Kunstdenkmäler Dalmatiens*.

FATHER RAFFAELE GARRUCCI, born in Naples January 23, 1812, died in Rome May 5, 1885. He was one of the most learned archaeologists of Italy, especially in the branch of iconography, and devoted himself almost entirely to the history of early Christian art. His numerous writings extend over a period of about thirty-five years, and comprise his collection of early Latin inscriptions, his *Vetri ornati di figure in oro* (1858), his monograph on the *Jewish cemetery of the Via Appia*, and finally his great work *Storia dell' Arte Cristiana nei primi otto secoli della chiesa* (1872-1881), in which he has illustrated, in six folio volumes of text and plates, every known work produced by the Christian art of the first eight centuries. Besides these works he had contributed many dissertations on minor subjects, especially a series for the *Civiltà Cattolica* of Milan. Shortly before his death he had completed a colossal work, which is soon to be published, on the history of Italian coinage from the origins of the *aes rude* down to the present time.

M. STAMATAKES, the general inspector of antiquities of Greece, died at the Peiræus, March 31st. At first a student of medicine, he was some twenty years ago appointed to a position in the department of antiquities at Athens, where he shortly developed such a love for his work that he soon gave his whole attention to archaeology. A year ago he was appointed to the position which he held at the time of his death. Most of the local museums in Greece are due to him. He wrote very little, as his time was mostly taken up with the duties of his office. He edited the inscriptions of Chaironeia and Lebadeia, and those of Delphoi and Tanagra. His last work was to superintend the late excavations on the Akropolis, and there he contracted the disease which ended in his death.—*Athenæum*, April 18.

COUNT ALEXEI SERGIEEVICH OUVAROF. By the death in Moscow, December 29th, 1884, of Count Alexei Sergieevich Ouvarof, the science of archaeology in Russia has suffered a great and irreparable loss. He was the president of the Archaeological Society of Moscow, and to him, almost exclusively, Russian archaeological science owes the foundation of the societies in St. Petersburg and Moscow, of archaeological meetings, and of the Imperial Historical Museum. He also enriched the rather scanty literature of Russian archaeology by numerous works of great value. The work which first gave him an extended reputation, both at home and abroad, was his "Studies on the Antiquities of southern Russia and the shores of the Black Sea." Shortly after its publication he turned his attention to the study of ancient Christian and Byzantine art, and increased his fame. All his excavations, publications of learned works, and purchases of interesting objects were made at his own expense. His country-house near Moscow was filled with collections of antiquities, one entire floor being devoted to a historical archaeological museum, and another to a great library of the literature of that branch of science. No one possessed such materials relating to Russian antiquities of all kinds, as he. He had planned a great work on the "Archæology of Russia," but completed only the first part, devoted to the prehistoric period. This volume on the Stone Age may serve as a complete exposition of that period in Russia, from a geological and paleontological, as well as from an archaeological, point of view. Every year he gave to the Academy of Sciences 3,000 roubles, as a prize (in memory of his father) for the best study on Russian history and antiquities. He was born in 1828; his funeral, on January 2nd, 1885, was an event of public note in Moscow.

RECENT PUBLICATIONS.

Thanks are due to Messrs. B. Westermann & Co., New York, for some portions of the following list.

AMERICAN.

- Cesnola** (Dir. Louis P. di, LL. D.) A Descriptive Atlas of the Cesnola Collection of Cypriote Antiquities in the Metropolitan Museum of Art, New York. In 3 vols. Vol. 1, with preface by Samuel Birch, LL. D., 5 parts, folio. Boston, 1885, *Osgood*.
Eaton (D. C., M. A.) Handbook of Greek and Roman Sculpture, principally from the "Bausteine" of Dr. C. Friederichs. 2d ed., enlarged and revised. 12mo., pp. iv—415. Boston.
Mercer (H. C.) The Lenape Stone; or the Indian and the Mammoth. 8vo. *Putnam's Sons*.
Nadaillac (Marquis de) Prehistoric America, translated by N. D'Anvers, edited by W. H. Dall. With 219 illustrations. 8vo., pp. 566. New York and London, 1884, *Putnam's Sons*.

BRITISH.

- Blight** (J. T.) Churches of West Cornwall. With Notes of Antiquities of the District. 2d ed. Post 8vo, pp. 240. *Parker*.
Butler (A. J.) The Ancient Coptic Churches of Egypt. 2 vols. 8vo., pp. 800. London, *Frowde*.
Cathedral (The) Churches of England and Wales, Descriptive, Historical, Pictorial. 4to, pp. 290. *Cassell*.
Coins and Medals, their Place in History and Art. By the authors of the British Museum Official Catalogues; ed. by Stanley Lane-Poole. With numerous illustrations. *Stoek*.
Greeny (Rev. W. F.) A Book of Fac-similes of Monumental Brasses on the Continent of Europe. 1885.
Gorringe (Henry H.) Egyptian Obelisks. 54 page illustrations. Folio. *J. C. Nimmo*.
Kastromenos (P. G.) The Monuments of Athens: An Historical and Archæological Description. Translated from the Greek by Agnes Smith. Post 8vo., pp. 106. *Stanford*.
Maskell (A.) Russian Art and Art Objects in Russia. A Handbook to the Reproductions of Goldsmith's Work and other Art Treasures from that Country in the South Kensington Museum. 2 Parts. Part I. (South Kensington Handbooks.) Post 8vo., pp. 248. *Chapman and Hall*.
Perrot (G.) and **Chippiez** (Ch.) History of Art in Phœnicia and its dependencies. Translated by W. Armstrong. Roy. 8vo., two vols., pp. 410 and 460. Illustrated with 644 engravings and 10 steel and colored plates. *Chapman and Hall*.

- Petrie** (W. M. Flinders) *The Pyramids and Temples of Gizeh*. Containing an account of excavations and surveys carried on at Gizeh during 1880-1-2; with the application of the results to various modern theories of the Pyramids. Illustrated. Cheap and rev. ed. 8vo., cloth.
- Rawlinson** (G.) *Egypt and Babylon, from Scripture and profane Sources*. 8vo., pp. 430. London, 1884.
- Reiss** (W.) and **Stübel** (A.) *The Necropolis of Ancon in Peru*. A series of Illustrations of the Civilization and Industries of the Empire of the Incas. Being the result of excavations made on the spot. Part 12. Folio. London and Berlin, *Asher & Co.*
- Shadwell** (A.) *The Architectural History of the City of Rome, based on J. H. Parker's "Archæology of Rome;" for the use of Students*. 2d ed. 8vo., pp. 273. Oxford, *Parker & Co.*
- Stanton** (Geo. K.) *Rambles and Researches among Worcestershire Churches*. With Historical Notes relating to the several Parishes. Post 8vo., pp. 256. *Simpkin*.
- Stephens** (Dr. George) *Old Northern Runic Monuments of Scandinavia and England*. Now first collected and deciphered. Vol. 3. With many hundreds of Fac-similes and Illustrations, partly in Gold, Silver, Bronze, and Colors. Runic Alphabets. Introductions: Appendices; Word Lists, &c. Folio. *Williams and Norgate*.
- *Handbook of Old Northern Runic Monuments of Scandinavia and England*. Abridged from the larger Work in three volumes folio, retaining all the illustrations. Royal 4to. *Williams and Norgate*.
- Wright** (W.) *The Empire of the Hittites; with decipherment of Hittite Inscriptions by Prof. A. H. Sayce; a Hittite map by Col. Sir Ch. Wilson and Capt. Conder, and a complete set of Hittite Inscriptions revised by W. H. Rylands*. London, *Nisbet & Co.*

FRENCH.

- Adeline**. *Lexique des termes d'Art*. Paris, *Quantin*.
- Allou** (Mgr. A.) *La Cathédrale et le Palais Épiscopal de Meaux*. 12mo. Meaux, 1884, *Le Blondel*.
- Barreau** (Abbé) *Description de la cathédrale, des vitraux de Bourges et autres monuments de la ville*. 2^e ed. 8vo., pp. 279. Châteauroux, 1885, *Majesté*.
- Bérard** (l'Abbé F.) *Étude historique et archéologique sur l'Abbaye du Thoronet*, (Var). 8vo. Avignon, lib. *Seguin frères*.
- Boissoudy** (A. de) *La Sainte-Chapelle de Bourges*. 8vo. Bourges, imp. *Sire*.
- Bordier** (H.) *Description des peintures et autres ornements contenus dans les manuscrits grecs de la Bibliothèque nationale*. 4to., illustré.
- Borrel** (E. L.) *Les Monuments anciens de la Tarentaise (Savoie)*. Gr. 4to., pp. 338 et 95 pl. dont. 5 heliogr. et 1 chromolith. Paris, *Ducher et Cie*.
- Bulliat** (A. M.) *Chartreuse et Seigneurie du Val Saint Martin de Sélignac, près de Bourg-en-Bresse*. 8vo., pp. vi., 576 et grav. Paris, libr. de l'Oeuvre de Saint Paul.
- Burckhardt** (J.) *Le Cicerone, Guide de l'art antique et de l'art moderne en Italie*. Traduit par A. Gérard sur la 5^e édit., revue et complétée par le Dr. W. Bode. Première partie: Art ancien. Avec 4 plans. 12mo. Paris, 1885, *F. Didot*.
- Champeau** (Alfred de) *Le Meuble*. Tome I: Antiquité, Moyen-Age, Renaissance. Paris, 1885, *Quantin*.

- Chenelière** (G. de) Deuxième inventaire des monuments mégalithiques compris dans le département des Côtes-du-Nord. 8vo., pp. 39. Saint-Brienc, *Guyon*.
- Clermont-Ganneau** (Ch.) Les Fraudes archéologiques en Palestine, suivies de quelques monuments phéniciens apocryphes. Avec 32 gravures. 16mo.
— Mission en Palestine et en Phénicie, entreprise en 1881. 5^e Rapport. Paris, *Maisonneuve et Cie*.
- Cohen** (H.) Description historique des monnaies frappées sous l'empire romain, communément appelées médailles impériales. Continué par Feuardent. 2 ed. Tom. IV. Paris, *Rollin et Feuardent*.
- Collection** Camille Lécuyer. Terres cuites antiques trouvées en Grèce et en Asie Mineure. Notices de Lenormant, de Witte, Cartault, Schlumberger, Babelon, Lécuyer. Livr. 1-4. Folio. pp. 156 et 84 planches en phototypie. Paris, *Rollin*.
- Congrès** archéologique de France. 50^e session. Séances générales tenues à Caen en 1883 par la Société française d'archéologie pour la conservation et la description des monuments. 8vo., pp. xlvii-561. Paris, *Champion*.
- Congrès** international d'Anthropologie et d'Archéologie préhistoriques. Compte rendu de la 9^e session, à Lisbonne, 1880. Avec planches. Grand 8vo.
- Cros** (Henry) et **Henry** (Charles) Histoire de la Peinture à l'Encaustique dans l'antiquité. 8vo. Paris, *J. Rouam*.
- Delisle** (Léopold) Inventaire des Manuscrits de la Bibliothèque Nationale. Fonds de Cluni. 8vo. Paris, 1884, *Champion*.
- Dictionnaire** historique et archéologique du départ. du Pas-de-Calais, publié par la comm. départ. des mon. hist. T. 3. Arrond. de Saint-Pol. 8vo., pp. 252. Arras, *Sueur-Charnuey et Deville*.
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- Duhamel-Décéjean**. Description archéologique du Canton de Nesle, accompagnée de 45 pl. 8vo., pp. 321. Peronne, *Quantin*.
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- Dutilleul** (A.), **Depoin** (J.) L'Abbaye de Maubuisson (Notre-Dame-la-Royale). Histoire et cartulaire, publiés d'après des documents entièrement inédits. Troisième partie: le trésor et le mobilier (1236-1793). 4to., pp. 149-226. Pontoise, *Paris*.
- Faucon** (Maurice) Les Arts à la Cour d'Avignon sous Clément V. et Jean XXII. 8vo. (Mélanges d'archéologie et d'histoire, IV., 1, 2).
— Notice sur la construction de l'église de la Chaise-Dieu (Haute-Loire), son fondateur, son architecte, ses décorateurs (1344-1352), d'après les documents conservés aux Archives du Vatican. 8vo., pp. 62 and 3 pl. Paris, 1885.
- Fichot** (C.) Statistique monumentale du département de l'Aube. Accomp. de chromolith., de grav. à l'eau-forte et de dessins s. bois. Arrond. de Troyes (1, 2 et 3 cantons). Livr. 13-30 (fin du t. 1^{er}). 8vo., pp. 201 à 495 av. grav. et 18 pl. hors texte. Paris, *Quantin*.
- Fouiques de Villaret** (A. de) Les Antiquités de Saint-Paul d'Orléans, d'après des documents inédits. 8vo., pp. 292. Orléans, *Séjourné*.
- Franklin** (A.) Les Corporations ouvrières de Paris du XII. au XVIII. siècle, histoire, statuts, armoiries, d'après des documents originaux ou inédits, 13 cahiers in 4to. Paris, *Firmin-Didot et Cie*.

- Gay** (Victor) Glossaire archéologique du Moyen-Age et de la Renaissance, 4^e fascicule. 4to., fig. Paris, 1885, *Soc. bibliographique*.
- Grignon** (L.) Description et historique de l'église Notre-Dame en Vaux de Châlons, collégiale et paroissiale. 1^{re} partie. Description. 8vo., pp. 151 et pl. Châlons-sur-Marne, *Thonille*.
- Guhl** (E.) et **Koner** (W.) La Vie antique. Manuel d'Archéologie. Deuxième partie. La Vie des Romains. Traduit sur la 4^e édition originale par F. Trauwinski. Avec 530 vignettes. 8vo. Paris, *Rothschild*.
- Heiss** (A.) Les Médailleurs de la Renaissance. (5^e monographie, Spinelli; Anonymes d'Alphonse I. d'Este, de Lucrèce Borgia, etc.; les Della Robbia; G. delle Corniole; Bellini; Cortanzo, etc.) Gr. 4to., pp. 88, av. 11 phototypogr. inalt. et 100 vignettes. Paris, *Rothschild*.
- Héron de Villefosse** et **Thédenat** (H.) Inscriptions Romaines de Fréjus. 8vo., pp. 196. Paris, *Champion*.
- Lami** (S.) Dictionnaire des Sculpteurs de l'Antiquité jusqu'au VI^e siècle de notre Ère. 8vo. Paris, 1884, *Didier*.
- Lecoy de la Marche** (A.) Les Manuscrits et la Miniature. (Bibl. de l'enseignement des beaux-arts). 8vo., pp. 359, 107 fig. Paris, *Quantin*.
- Lefort** (L.) Études sur les monuments primitifs de la peinture Chrétienne en Italie, et Mélanges Archéologiques. 18mo., pp. iv., 289. Paris, *Plon, Nourrit et Cie*.
- Lenormant** (F.) Monnaies et médailles (Bibliothèque de l'enseignement des Beaux Arts). Paris, *Quantin*.
- Martha** (Jules) Manuel d'archéologie étrusque et romaine. Paris, 1885, *Quantin*.
- Mely** (M. F. de) La Céramique Italienne. Marques et Monogrammes. Paris, 1884, *Firmin-Didot*.
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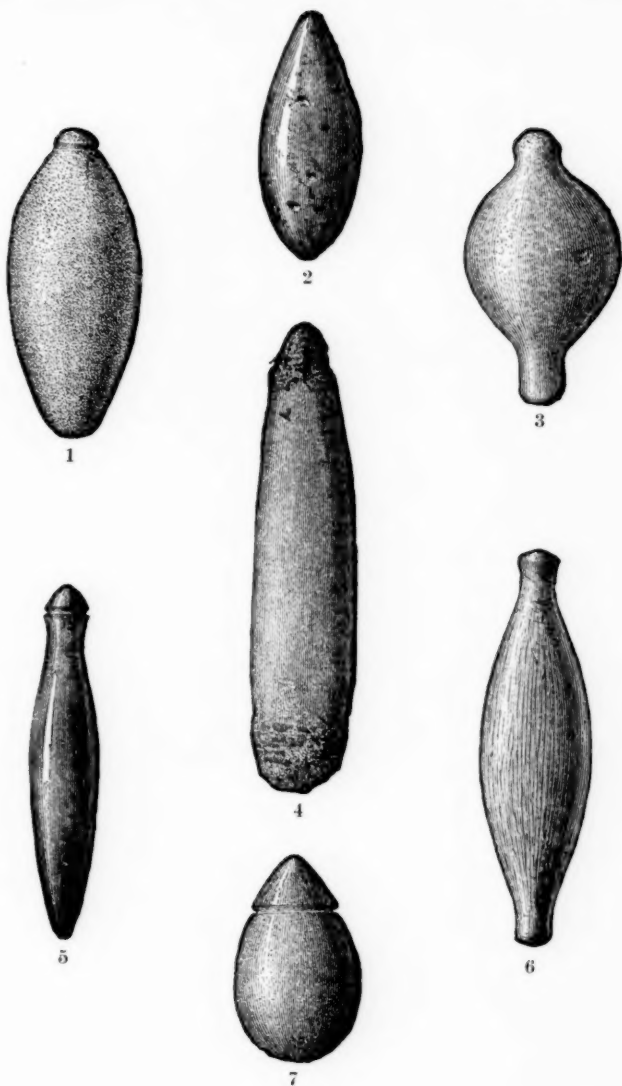
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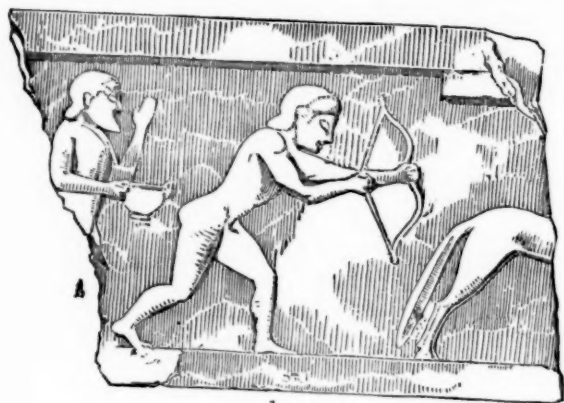
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1



2



3

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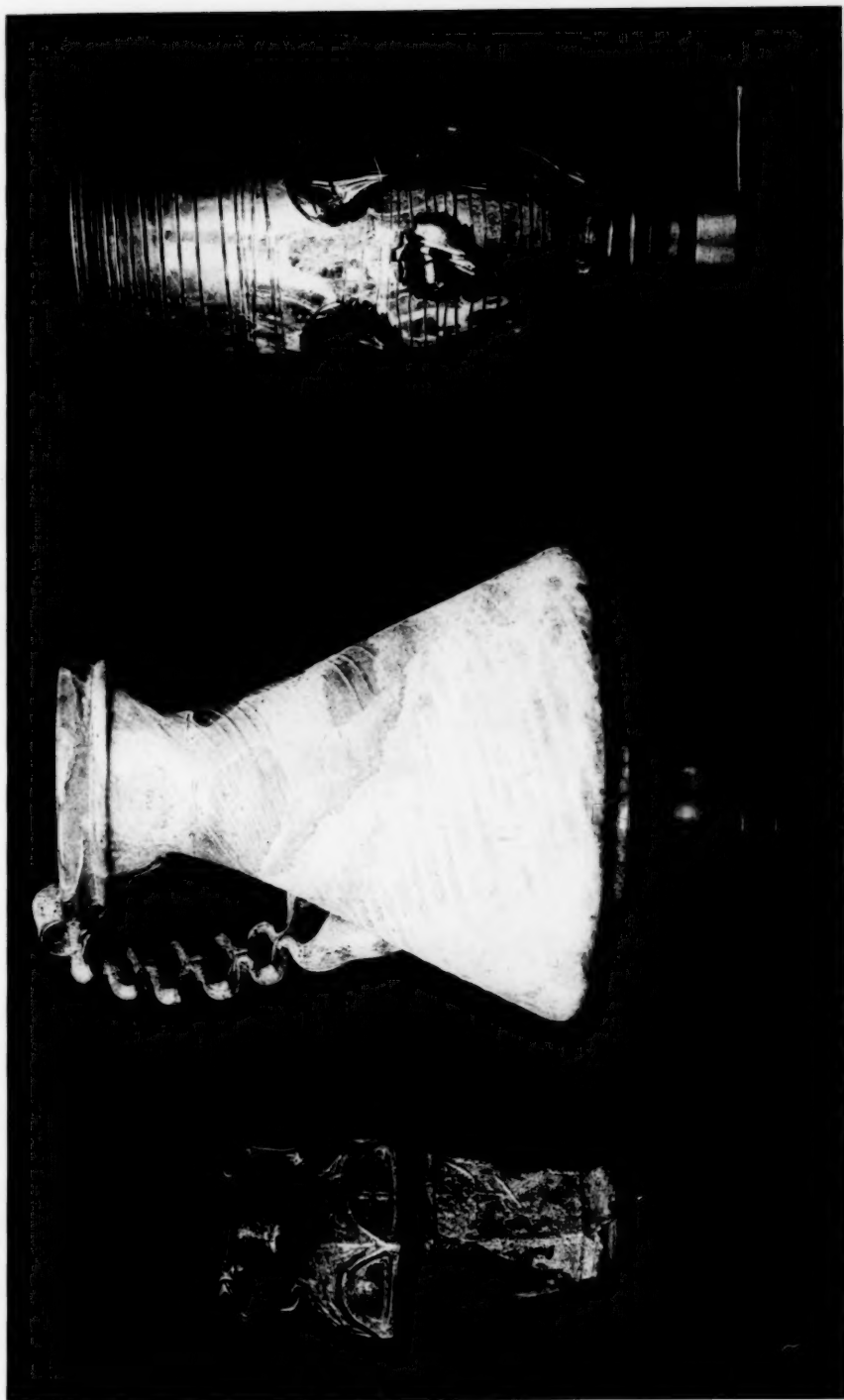
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6

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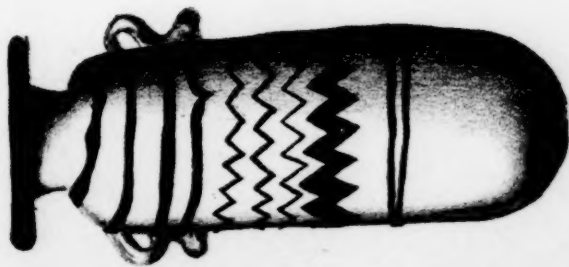
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5

4

Plate 8.



1.



2.



3.

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